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THE

# Harmonicon,

A JOURNAL OF

# Music.

VOL. I.

PART II.—CONTAINING

**A Collection of Vocal and Instrumental Music.**

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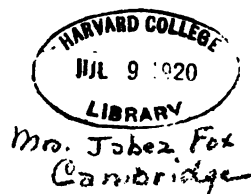
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LONDON:  
PRINTED BY WILLIAM CLOWES,  
Northumberland-Court.

# LIST OF THE MUSICAL PIECES

IN

## VOL. I.

1. "Oh, very sweet was morning's dawn," a Canzonet, composed for this work, by Mr. BRAHAM; the poetry by the late M. G. Lewis, Esq., M.P.
2. "Non nobis, Domine."
3. "Portrait Charmont," a popular French ariette, with an accompaniment for the piano-forte or harp.
4. "Change thy mind, since she does change," a Canzonet, by HAYDN, never before published in this country; the poetry by Robert Earl of Essex, Earl Marshal of England, in 1599.
5. "Here's a health to those far away," a Scotch national melody, with an accompaniment adapted to it for this work.
6. A Divertimento for the piano-forte, being an *entre-act* to a new German Opera, by CARL MARIA von WEBER.
7. The Psychean Quadrilles, by TOPPLIFF, with new Figures in French and English.
8. "Sweet soothing hope," a Glee for four voices; composed for this work by THOMAS ATTWOOD, Esq., composer to His Majesty; the poetry by Erasmus Maddox, Esq.
9. "Vivere io non Potro," a Duet from the semi-serious opera, "La Donna del Lago," by ROSSINI.
10. "Or love me less, or love me more," a Canzonet, by MOZART; the poetry being his Gesang, "Die Zufriedenheit," adapted to English words for this work; the poetry by Sidney Godolphin, from a MS. in the Malone Collection.
11. Fantasia upon the Russian dance, "Dumka," by the ABBE GELINEK.
12. Waltz, No. I., by WILMS, of Berlin.
13. Sketch à la Hayda, for the piano-forte; composed expressly for the HARMONICON, by J. B. CRAMER.
14. "Let us haste to Kelvin Grove," a beautiful Scotch melody, sung by Mr. Braham, in the opera of "Guy Mannering," with a new accomp. for the piano-forte.
15. Romance, "Aurora, ah sorgerai," sung by Signor Curioni, in "La Donna del Lago."
16. Rondeau, "C'est l'Amour," with an accompaniment for the piano-forte or harp.
17. Divertimento for the piano-forte, from "Il Tancredi," by ROSSINI.
18. Canzonet, BEETHOVEN; "My wife's a winsome wee thing;" the words by Robt. Jamieson, M.A., F.S.A.
19. March, for the piano-forte, composed for this work, by FERDINAND RIES.
20. "To fair Fidele's grassy tomb," a duet, by Dr. NABES, the poetry by Collins.
21. "Lesbia, live to love and pleasure," a Canzonet, by VINCENZO RIGHINI; the poetry translated from Catullus, by Dr. Langhorne.
22. "Oh, the moment was sad," a popular Irish melody, sung by Miss Stephens at Concerts and Oratorios.
23. Divertimento for the piano-forte, consisting of a Spanish, a Russian, and a German dance.
24. The Spanish National Air, entitled "Riego's March," with an accompaniment for the piano-forte.
25. "Ah non lasciarmi," an Italian air, by BONAFACIO ASIOLI, of Corregio.
26. "What blame thee, child, of the woodland wild," a Glee for three voices; composed for this work, by THOMAS ATTWOOD, Esq.
27. "I will not ask one glance from thee," a song, composed by WILLIAM LINLEY, Esq., the poetry by Miss Castello.
28. The Fairies, a song and chorus, by CARL MARIA von WEBER.
29. Marcia Funebre, or a Funeral March, composed by L. van BEETHOVEN.
30. "Da lei, per cui respiro," Cavatina, MERCADANTE, sung by Signora Caradori, in "Eliza e Claudio."
31. Quadrilles, from the opera of "La Gazza Ladra," ROSSINI; arranged for the piano-forte, by GUSTAVE CARULLI.
32. Air, "Je l'ai plante," by JEAN JACQUES ROUSSEAU; the poetry by M. de Laire.
33. A Gigue, or Dance Movement, in the old style, for the piano-forte; composed purposely for the HARMONICON, by I. MOSCHELES.
34. Rondo, for the piano-forte, by H. RIGEL, with a new, short Introduction.

35. Arietta, sung by Madame Camporese, in the tragic opera of "Otello," composed by G. ROSSINI.
36. Canzonet, "Not, Celia, that I juster am," the music by HAYDN; originally set by him to German words, and now first published in England, and adapted to a song written by Sir Chas. Sedley, Bart.
37. Aria, for the piano-forte, composed purposely for the HARMONICON, by T. A. RAWLINGS.
38. Minuet, by BEETHOVEN.
39. Introduzione to the semi-serious opera of "Ricciardo e Zoraide," by ROSSINI.
40. Scottish Song, sung by Miss Stephens, in the *Antiquary*.
41. Round, by JOHN STAFFORD SMITH, Esq.
42. Aria, "Deh calma, oh Ciel," sung by Madame Camporese, in ROSSINI's serious opera, "Otello."
43. Duet, "Farewell, Dorinda!" by BERNARD GATES.
44. Song, "A Farewell;" the poetry by Erasmus Maddox, Esq.; set to music purposely for the HARMONICON, by T. ATTWOOD, Esq.
45. Notturmo, for two sopranos, or a soprano and a tenor, with an accompaniment for the piano-forte, by F. BLANGINI.
46. Russian Song (very popular), extracted from a German work, entitled, "Russische Volklieder," adapted to English words, with an accompaniment for this work; the poetry by Sir Walter Raleigh.
47. Scene, from the tragedy of "Proserpine;" written by Phillipe Quinault, composed by JEAN BAPTISTE LULLY.
48. Aria, from the popular German opera, "Der Freischütz," by CARL MARIA VON WEBER.
49. La Chasse, from "Le Petit Chaperon Rouge," composed by BOIELDIEU, arranged for the piano-forte.
50. Waltz, by A. DIABELLI; being the subject of BEETHOVEN's thirty-three Variations.
51. Quadrille Rondo, or Dance Movement in the modern style, for the piano-forte, composed purposely for the HARMONICON, by I. MOSCHELES.
52. Romance, by HAYDN, arranged for the piano-forte.
53. Song, "Love unblinded," by DR. TURNER; the words by Tom D'Urfey.
54. Song, by LINLEY; the words from Shakspeare.
55. Canzonet, "Ere Henry embark'd," by HUMMEL; now first adapted, for this work, to English words, by David Carey.
56. Aria, "Ciel Pietoso," by ROSSINI, from his opera of "Zelmira."
57. Song, "David Rizzio, to Mary Queen of Scots," by ATTWOOD; the poetry by Henry Neele.
58. Canzonet, "Good Morrow!" by MOZART; the poetry from the Dramatic Works of Henry Heywood, in the King's library.
59. Quartetto, "Gia co' mirti," from the tragic opera of "Enea nel Lazio;" by VINCENZO RIGHINI.
60. "French Air, "Sur ce Monument," by MEHUL, and arranged for the piano-forte by MOSCHELES.
61. Passacaille, from the first "Suites des Pieces pour le Clavecin;" by GEORGE FREDERICK HANDEL.
62. Divertimento, for the piano-forte, by J. MAYSEDER.
63. Rondo, for the piano-forte, composed expressly for the HARMONICON, by J. B. CRAMER, and dedicated to his daughter.
64. Cavatina, "Remember me!" WEBER; the words adapted to it for this work.
65. Duettino, "Parto ma il cor tremente;" composed by FELICE BLANGINI.
66. Martin Luther's Hymn.
67. Solemn March, in ROSSINI's semi-serious opera, "La Gazza Ladra," arranged for the piano-forte.
68. Bolero, composed by CARAFFA, arranged for the piano-forte.
69. The Pastorale, together with Two Introductory Movements, from the 8th Concerto of ARCANGELO CORELLI; composed by him for "The Celebration of the Nativity," (a solemnity peculiar to the Romish church); newly-arranged for this work.
70. Cavatina, "Cara, deh attendimi," from the serious opera of "Zelmira," with an accompaniment for the piano-forte, by ROSSINI.
71. A Bagatelle, for the piano-forte, by BEETHOVEN.
72. Grand March, from the Concerto-Piece, Op. 79, by WEBER.
73. Romance, from the new German opera of "Sulmona," by LINDPAINTNER; (the words translated and adapted to the air for this work.)
74. Christmas Carol, for two sopranos, or a soprano and a tenor, by DR. JAMES NARES, organist and composer to Geo. II., and to His late Majesty; with a new accompaniment, added to it for this work.

# " OH, VERY SWEET WAS MORNING'S DAWN ;"

A Canzonet :

COMPOSED EXPRESSLY FOR THIS WORK, BY

JOHN BRAHAM, ESQ.

THE POETRY BY THE LATE M. G. LEWIS Esq., M.P.

LARGO, CON  
ESPRESSIONE.

Oh!

ve - ry sweet was morn-ing's dawn to me, to me, my Ma - - - ry, When

thou and I stray'd o'er the lawn to - ge-ther, to - ge-ther Ma - - ry; And

pas - sing sweet was yon green grove, For thee, my Ma - - - ry, When

first I heard thee own thy love, For me, my Ma - - ry, For - - -

me, my Ma - - - - ry.

This blow - - - ing rose re-

sem - - - - bles thee, My mo - - dest mo - dest Ma - - ry; For

The first system of the musical score. The vocal line (treble clef) begins with a series of eighth and sixteenth notes, followed by a half note. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The key signature has one flat (B-flat major).

in - - - - its leaves I think I see Thy blush-es, thy blush-es

The second system of the musical score. The vocal line continues with similar rhythmic patterns. The piano accompaniment maintains its accompanimental role with eighth-note figures. The key signature remains B-flat major.

Ma - - ry! Thy song was like the lin - net's - - - - song, My

The third system of the musical score. The vocal line has a melodic peak. The piano accompaniment becomes more active, with the right hand playing a more complex pattern of eighth and sixteenth notes. The key signature remains B-flat major.

gen-tle Ma - - ry, . I - - - - - fan-cy it thy voice a-mong The

The fourth system of the musical score. The vocal line concludes with a final note. The piano accompaniment features a final cadence with sustained chords. The key signature remains B-flat major.



hawthorn, Ma - - ry, The - - - hawthorn, Ma - - - - - ry.

And, oh! these dewy gems I prize, They sparkle, they spar - - - kle

*Rallentando. p.*

*Piano.* Ma - - ry; So like - - - the di-monds in thine eyes, My love-ly, love-ly

*Forte, with energy.*

Ma - - ry; But now to love and life fare - well, I've lost thee, Ma - - -

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

ry, And - - - - when I may no longer dwell With - out thee, Ma -

The second system of the musical score. The vocal melody continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines in both hands.

ry, With - - out thee, Ma - - - - ry.

The third system of the musical score. The vocal melody continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines in both hands.

*p*

The fourth system of the musical score. The vocal melody continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines in both hands. The system ends with a double bar line. A small 'p' (piano) marking is visible in the piano part.

# NON NOBIS DOMINE,

A Canon, composed about the Year 1590,

By **William Bird**, Organist to **Queen Elizabeth**.

[The Italians claim this matchless production as the work of **PALESTRINA**, and it is preserved with great care in the Vatican Library, but they have failed in making good his title.]

All that part within the repeats to be sung three times: the first *mezzo forte*; then *pianissimo*, and, finally, *forte*.  
End at the pause.

First system of musical notation, featuring three staves (treble, alto, and bass clefs) with lyrics underneath. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: Non no - bis Do - mi - - - ne non no - - - - bis sed

Second system of musical notation, featuring three staves (treble, alto, and bass clefs) with lyrics underneath. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: Nomi - ni tu - - - o da Glo - ri - - - am sed Nomi - ni tu - -  
sed Nomi - ni tu - - - - o da Glo - ri - - - am sed Nomi - ni  
no - - - - bis sed Nomi - ni tu - - - - o da Glo - ri - - - am

Third system of musical notation, featuring three staves (treble, alto, and bass clefs) with lyrics underneath. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: - o da Glo - ri - - - am Non no - bis Do - mi - ne Non  
tu - - - o da Glo - ri - - - am Non no - bis Do - mi -  
sed Nomi - ni tu - - - - o da Glo - ri - - - am Non

**LE PORTRAIT,**  
**A POPULAR FRENCH ARIETTE,**  
**WITH AN**  
**ACCOMPANIMENT**  
**FOR THE**  
**PIANO-FORTE OR HARP.**

[In printing this *Ariette*, many notes, which appeared as semiquavers in the original French copy, are reduced to quavers, the accompaniment of the latter seeming more congenial to the words.]

**ANDANTE**  
**CON ESPRESS.**

The musical score is written for piano and voice. It consists of three systems of staves. The first system shows the vocal line in treble clef and the piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ANDANTE' and the expression is 'CON ESPRESS.'. The piano part begins with a 'p Legato.' marking. The second system continues the piano accompaniment with 'rf.' (ritardando) markings. The third system concludes the piece with a 'p Con espress.' marking and a 'pp' (pianissimo) marking at the end. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Por - TRAIT char - mant, por - trait de mon a - - mi - - e,

*p*

Ga - - ge d'a - - mour, par l'a-mour ob - te - - nu :

Ah! viens m'of - frir un bien que j'ai per - - du;

To voir en - cor me ra-pelle à la vi - - - - - e,

Te voir en - - cor me ra-pelle à la vi - - - - - e.

*pp*

II.

Art enchanteur, qui me rend sa présence,  
 Tu fus créé par l'amant malheureux ;  
 Pour adoucir ses déplaisirs affreux,  
 Et pour charmer les ennuis de l'absence. (Bis.)

III.

Oui, les voila, les traits de ce que j'aime,  
 Son doux regard, son maintien, sa candeur ;  
 Lorsque ma main les presse sur mon cœur,  
 Je crois encor la presser elle même. (Bis.)

IV.

Non, tu n'as pas pour moi les mêmes charmes,  
 Muet témoin de mes tendres soupirs :  
 En retraçant nos fugitifs plaisirs,  
 Cruel portrait, tu fais couler mes larmes. (Bis.)

V.

Pardonne, hélas ! cet injuste langage ;  
 Pardonne aux cris de ma vive douleur ;  
 Portrait charmant, tu n'es pas le bonheur,  
 Mais bien souvent tu m'en offres l'image. (Bis.)

# "CHANGE THY MIND, SINCE SHE DOES CHANGE:"

A CANZONET, BY DR. HAYDN,

*(Which the Editor believes has never been printed in England,)*

WITH ENGLISH WORDS ADAPTED TO IT FOR THIS WORK.

THE POETRY BY ROBERT, EARL OF ESSEX, EARL-MARSHAL OF ENGLAND,

WRITTEN ABOUT THE YEAR 1599.

ANDANTE  
EXPRESSIVO.



CHANGE thy mind, since she does change, Let not Fan-cy still a-

The first line of the canzonet features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note, followed by eighth and sixteenth notes. The piano accompaniment mirrors the vocal line's rhythm with chords and single notes. A dynamic marking of 'p' (piano) is placed below the first measure of the piano part.

buse thee; Thy un-truth can-not seem

The second line of the canzonet continues the vocal melody and piano accompaniment. The vocal line has a brief rest before the second measure. The piano accompaniment includes dynamic markings of 'mez.' (mezzo-forte) and 'p' (piano). A fermata is placed over the final measure of the piano part. The page number '2' is located at the bottom right corner.

strange, When her false-hood does ex - - cuse thee.

Love is dead and thou art free, She doth live, but dead to

*p* Mancando.

thee.

*sf p*

## II.

Love no more, since she is gone ;  
 She is gone, and loves another :  
 Being once deceived by one,  
 Leave her love, but love none other.  
 She was false,—bid her adieu ;  
 She was best, but yet untrue !

## III.

Love, farewell !—more dear to me  
 Than my life, which thou preservest :  
 Life, all joys are gone from thee,  
 Others have what thou deservest :  
 Oh! my death doth spring from hence,  
 I must die for her offence.



# "HERE'S A HEALTH TO THOSE FAR AWAY,"

A Scottish Melody,

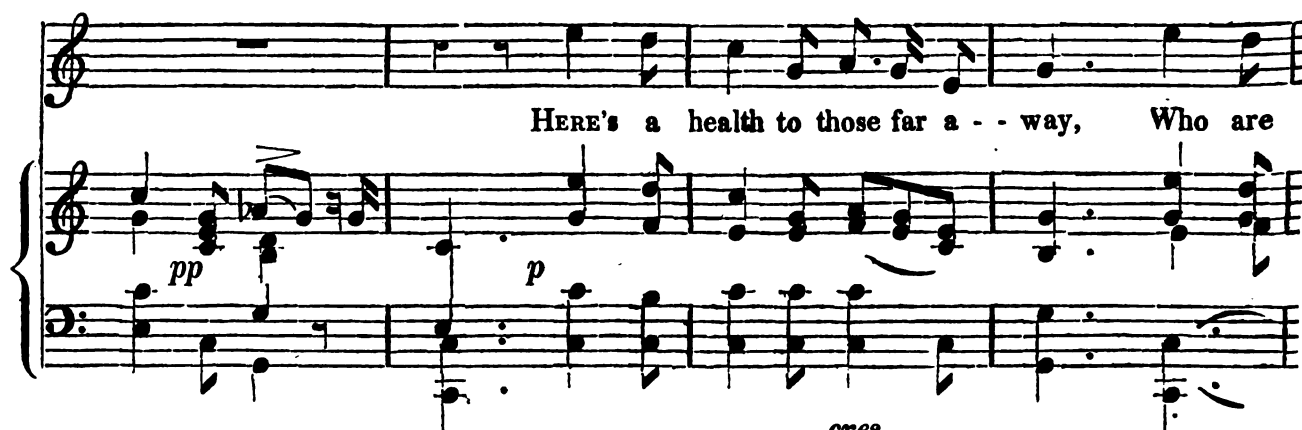
WITH A NEW ACCOMPANIMENT,

ADAPTED TO IT FOR THIS WORK.

LARGHETTO.



Piano introduction in 6/8 time, marked *pp*. The melody is in the right hand, and the accompaniment is in the left hand.



First system of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "HERE's a health to those far a - - way, Who are". The piano part is marked *pp* and *p*.



Second system of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "gone to war's fa - tal plain; Here's a health to those who were here t'other day, But who". The piano part is marked *cres.* and *p*.

ne'er may be with us a - gain—oh! never! 'Tis hard to be parted from those With

whom we for e-ver could dwell; But bit-ter indeed is the sorrow that flows When per-

haps we are saying fare-well—for e-ver!

## II.

Here's a health to those far away,  
 Who are gone to war's fatal plain;  
 Here's a health to those who were here t'other day,  
 But who ne'er may be with us again—oh, never!  
 Tho' those whom we tenderly love  
 Our tears at this moment may claim;  
 A balm to our sorrow this truth sure must prove,  
 They'll live in the records of Fame—for ever!

# DIVERTISEMENT FOR THE PIANO-FORTE,

No. I,

BEING AN *ENTRE-ACT* FROM A NEW GERMAN OPERA,

BY CARL MARIA VON WEBER.

**MOLTO  
VIVACE.**

The musical score is written for piano-forte and consists of five systems of grand staves. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'MOLTO VIVACE'. The score includes various dynamic markings: *p* (piano), *sf* (sforzando), *f* (forte), *ff* (fortissimo), and *cres.* (crescendo). The piece concludes with a 'Ped.' (pedal) marking and a final measure marked with a '2'.

First system of musical notation, featuring treble and bass staves. The key signature is one sharp (F#). The music includes various note values and rests. Pedal markings are present: an asterisk (\*) in the bass staff and "Ped." in the treble staff.

Second system of musical notation. The treble staff begins with a forte (*ff*) dynamic marking, and the bass staff begins with a piano (*p*) dynamic marking. The music continues with various note values and rests.

Third system of musical notation. The treble staff begins with a forte (*ff*) dynamic marking, and the bass staff begins with a piano (*p*) dynamic marking. The music continues with various note values and rests.

Fourth system of musical notation. The treble staff begins with a forte (*ff*) dynamic marking. The section is marked "SCHERZANDO." in the right margin. The music continues with various note values and rests. A "Ped." marking is present in the bass staff.

Fifth system of musical notation. The music continues with various note values and rests. Pedal markings are present: an asterisk (\*) in the bass staff and "Ped." in the treble staff.

Sixth system of musical notation. The music continues with various note values and rests. A "Ped." marking is present in the bass staff.

First system of musical notation, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The bass staff includes asterisks (\*) under certain chords.

*Ped.*

Second system of musical notation. The bass staff includes the markings *Ped.*, *cres.*, and *ff*, along with an asterisk (\*) under a chord.

Third system of musical notation. The bass staff includes the markings *Ped.*, an asterisk (\*) under a chord, *Ped.*, and *pp*.

Fourth system of musical notation. The bass staff includes an asterisk (\*) under a chord and the marking *ff*.

Fifth system of musical notation. The treble staff includes trill markings (*tr*) over several notes.

Sixth system of musical notation. The bass staff includes the marking *Ped.* and a double bar line at the end.

*Ped.*

THE CELEBRATED  
**PSYCHEAN QUADRILLE,**

AS PERFORMED AT

ALMACK'S, THE ARGYLL ROOMS, AND THE NOBILITY'S BALLS,

WITH NEW FIGURES,

IN FRENCH AND ENGLISH, WRITTEN EXPRESSLY FOR THIS QUADRILLE,

BY

**MR. R. C. SIDNEY;**

THE MUSIC COMPOSED AND RESPECTFULLY INSCRIBED, BY PERMISSION,

TO

THE RIGHT HONOURABLE THE COUNTESS COWPER,

BY HER LADYSHIP'S MOST OBLIGED AND HUMBLE SERVANT,

**R. TOPLIFF.**

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PUBLISHED BY PERMISSION OF THE AUTHOR.

# PSYCHEAN QUADRILLES.

## L'IMOGINE.

### FIGURE DE LA POULE; ou,

Les deux vis-à-vis en avant en donnant la main droite et ballotez, chassez les deux à droite en donnant la main gauche, et à gauche en donnant la main droite . 8 Bars.

Un tour entier avec la main droite vis-à-vis votre dame, et tour de main à vos places . . . . . 8 Bars.

Les quatre à droite sur les cotés ballotez; changez de dames en formant deux lignes . . . . . 8 Bars.

En avant huit et en arrière, et tour de mains à vos places . . . . . 8 Bars.

*Contre partie pour les six autres.*

### THE POULE FIGURE; or,

The two opposite forwards and give the right hand to each other and ballote; chasse to the right and give the left hand; chasse to the left, and give the right hand, 8 Bars.

Chasse round with the right hand opposite your partner, and turn with both hands to your places . . . . . 8 Bars.

The four opposite chasse to the couple on their right and ballote; turn opposite ladies round with both hands, and form two lines of four . . . . . 8 Bars.

The eight advance and retire, and turn your lady with both hands to places . . . . . 8 Bars.

*The six others do the same.*

# PSYCHEAN QUADRILLES

## LA DEJANAIRE.

The musical score consists of five systems, each with a piano (treble) and bass (bass) staff. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various musical notations such as dynamics (p, sf, f, ff), articulation (tr, Fine), and repeat signs (D.C.). The first system ends with a repeat sign and the word 'cres.'. The second system ends with a repeat sign and the word 'Fine.'. The third system ends with a repeat sign and the word 'D.C.'. The fourth system ends with a repeat sign and the word 'ff'. The fifth system ends with a repeat sign and the word 'D.C.'.

Chaine des dames, ballances, et la trenis; ou,  
 Chassez croisez les huit et deux pas de Basque aux coins, demie  
 grande chaine aux places de vis-à-vis - - - - - 8 Bars.  
 Ballances quatre et tour de mains - - - - - 8 Bars.  
 En avant quatre, changez des dames et demie chaine anglaise,  
 8 Bars.  
 En avant quatre, reprenez vos dames et demie chaine anglaise,  
 8 Bars.  
 Promenade es huit jusqu'à vos places et tour de mains, 8 Bars.  
 Contre partie pour les six autres.

The Ladies chain, set, and turn, and Tennis figure; or,  
 Chase across the eight, and two pas de Basque to the corners;  
 half right and left, round to opposite places - - - - - 8 Bars.  
 The four set, and turn with both hands - - - - - 8 Bars.  
 The two couple change ladies with both hands, and half right and  
 left to opposite places - - - - - 8 Bars.  
 Advance and resume your partners, and half right and left back  
 again - - - - - 8 Bars.  
 The eight half promenade to places, and turn your partners, 8 Bars.  
 The six others do the same.



# PSYCHEAN QUADRILLES.

## LA BELLE JARDINIERE.

The musical score is written for piano in 3/4 time, key of D major (two sharps). It consists of five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of two sharps. The first staff of the first system has a treble clef and a key signature of two sharps. The second staff of the first system has a bass clef and a key signature of two sharps. The first system includes the markings *Ped.*, *p*, *cres.*, and an asterisk (\*). The second system includes the markings *f*, *Ped.*, an asterisk (\*), and *Fine.*. The third system includes the marking *p*. The fourth system includes the marking *f*. The fifth system includes the marking *D. C.* and a final key signature change to B minor (two flats).

*Ped.* *p* *cres.* \*

*f* *Ped.* \* *Fine.*

*p*

*f*

*D. C.*



Promenade les huit, figure de l'Été le moulinet;  
ballancez et tour de mains.

En rond les huit - - - - - 8 Bars.

Les quatre cavaliers chassez aux dames à leur droite, ballotez et tour de mains, en gagnant une place - - - - - 8 Bars.

Les quatre cavaliers chassez encore à la dame à leur droite, ballotez, et tour de mains, 8 Bars.

Ballancez quatre, et tour de mains - 8 Bars.

Les quatre dames font un demi rond à gauche, en même temps les cavaliers ballancez en donnant leurs mains gauches à leurs dames, sans déranger le rond, et les huit font demie tour à leurs places - - - - - 8 Bars.

Les dames donnent leurs mains droites en moulinet et la gauche à leurs cavaliers, ballancez, changez de places avec leurs cavaliers sans quitter la main; ballancez et chassez à vos places, 8 Bars.

*Contre partie pour les six autres.*

Et pour la finale, chassez croisez les huit.

**F**

Promenade round, figure l'Été moulinet; the ladies set and turn to places.

The eight hands round and back again, 8 Bars.

The four gentlemen chassez to the ladies on their right hand; ballotez and turn with both hands gaining one place - - - - - 8 Bars.

The four gentlemen again chassez to the lady on their right; ballotez and turn, which will bring them opposite their own places with opposite ladies - - - - - 8 Bars.

The four set, and turn with both hands, 8 Bars.

The four ladies hands half round to the left, which brings them to their partners; at the same time the gentlemen set, and give their left hand to their lady's left, without altering the round; all chassez back to places - - - - - 8 Bars.

The ladies, giving their right hands across at the end of the last figure, set, change places with their partners, without quitting hands, ballancez and chassez into places - - - - - 8 Bars.

*The same figure for the six others.*

And, for the finale, chassez across the right and back again.



**"SWEET SOOTHING HOPE."**

**A Glee for four Voices,**

*Composed expressly for the Harmonicon,*

BY

**THOMAS ATTWOOD, Esq.,**

*Composer, &c., to His Majesty.*

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**THE POETRY BY ERASMUS MADDOX, Esq.**

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Sweet soothing Hope allays our pain,  
Bereav'd of those we fondly love ;  
While Faith imparts,——we meet again,  
Partaking Joy in realms above.

Calm, softly breathing be the gale,  
Impelling life's expanded sail,  
And smoothly flowing be the tide,  
O'er which we to the haven glide.

*Larghetto.*  
*Dolce.*

*cres.*

VOICE

SWEET sooth - ing Hope al - - lays our pain, Be-

dol

SWEET soothing Hope al - - - lays our pain, Be-

SWEET sooth - ing Hope allays our pain, Be-

*Larghetto.*

sooth - ing Hope allays our pain, Be-

PIANO-  
FORTE

*Dolce.*

*cres.*

*p*

reav'd of those we fond - - - ly love;

*p*

reav'd of those we fond - - - ly love; we fond-ly

*p*

reav'd of those we fond - - - ly love; we fond-ly

*cres.*

*p*

reav'd of those we fond - - - ly love;

*for.*

While Faith im - - parts, — we meet a - - - gain, While

*for.*

love, While Faith im - - - parts, we meet a - - - - gain,

*for.*

love, While Faith im - - - parts, we meet a - - - - gain,

*for.*

While Faith im - - - parts, we meet a - - - - gain, While Faith im -

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics 'While Faith im - - parts, — we meet a - - - gain, While'. The second staff is a vocal line in alto clef with the lyrics 'love, While Faith im - - - parts, we meet a - - - - gain,'. The third staff is a vocal line in bass clef with the lyrics 'love, While Faith im - - - parts, we meet a - - - - gain,'. The fourth staff is a vocal line in bass clef with the lyrics 'While Faith im - - - parts, we meet a - - - - gain, While Faith im -'. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat. It features a melody in the right hand and a supporting bass line in the left hand.

Faith im - - parts we meet a - - gain, *dol.*

While Faith im - parts we meet a - - gain, *Par-dol.*

While Faith im - - parts we meet a - - gain *Par-dol.*

parts, While Faith im - parts we meet a - - gain, *Par-*

*dol.* 3

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top staff is a vocal line in treble clef with the lyrics 'Faith im - - parts we meet a - - gain, *dol.*'. The second staff is a vocal line in alto clef with the lyrics 'While Faith im - parts we meet a - - gain, *Par-dol.*'. The third staff is a vocal line in bass clef with the lyrics 'While Faith im - - parts we meet a - - gain *Par-dol.*'. The fourth staff is a vocal line in bass clef with the lyrics 'parts, While Faith im - parts we meet a - - gain, *Par-*'. The fifth staff is a piano accompaniment in grand staff with the lyrics 'parts, While Faith im - parts we meet a - - gain, *Par-*'. The system concludes with a double bar line, a key signature change to two flats (B-flat and E-flat), and the marking '*dol.* 3'.

*for.*

in realms a - - - bove. Par-tak-ing

tak - - ing joy in realms a - - - bove. Par-tak-ing

tak - - ing joy in realms a - - - bove. Par-tak-ing

tak - ing joy in realms a - - - bove. - - -

*dim.* *cres.*

joy in realms a - bove, in realms, in realms a - bove.

*dim.* *cres.*

joy in realms a - - bove, in realms, in realms a -

*dim.* *cres.*

joy in realms a - bove, in realms, in realms - - a -

*dim.* *cres.*

- - - in realms a -

*dim.*

*dol.* *cres.* *p.*

Calm, soft - - ly breath - - ing be the gale, Im-

*dol.* *cres.* *p.*

bove. Calm, soft-ly breath - - ing, be the gale, Im-

*dol.* *cres.* *p.*

bove. Calm, soft - - ly breath - ing be the gale, Im-

*dol.*

bove. soft - - ly breathing be the gale, Im-

*cres.* *for.* *dol.*

pel - - - ling life's - - - ex - - - pand - - - ed sail, And

*cres.* *for.* *dol.*

pel - - - - ling life's - - - ex - - - pand - - - - ed sail, And

*cres.* *for.* *dol.*

pel - - - - ling life's - - - ex - - - - pand - - - ed sail, And

*cres.* *for.*

pel - - - - ling life's - - - ex - - - pand - - - - ed sail,



*mf.* *dol.*

smooth - ly flow - - ing be the tide, O'er which we

*mf.* *dol.*

smooth - ly flow - - ing be the tide, O'er which we

*mf.* *dol.*

smooth - ly flow - - ing be the tide, O'er which we

be - - - the tide, *dol.*

*for.* *pia.* *cres.*

to the ha - - - - - ven glide. O'er which we

*f* *p* *cres.*

to the ha - - - - - ven glide. - - - O'er which we

*f* *pia.*

to the ha - - - - - ven glide. O'er which we

*f* *pia.*

the ha - - - - - ven glide. we

*p*

*dim.* *for.* *dim.*

to the ha-ven glide, O'er which - - - we to the ha-ven

*dim.* *for.* *dim.*

to the ha-ven glide, - - O'er which - - - we to the ha-ven

*dim.* *f.* *dim.*

to the ha-ven glide, - - O'er which we to the ha-ven

*dim.* *f.* *dim.*

to the ha - - - ven glide, we glide, we

*dim.*

*p. cres.* *p. cres.* *dim.*

glide, we glide, we glide.

*p. cres.* *p. cres.* *dim.*

glide, we glide, we glide.

*p. cres.* *p. cres.* *dim.*

glide, we glide, we glide.

*p. cres.* *p. cres.* *dim.*

glide, we glide, we glide.

*dim.*

# “ Vivere io non Potrò; ”

A Duet,

*From the Semi-serious Opera of La Donna del Lago,*

BY ROSSINI.

ANDANTINO  
GRAZIOSO.

Sotto voce.

ELENA.

VI - - VE - RE io non po - trò mio

*f* *p*

ben mio ben sen-za di te - - - - fra l'om - bre scende

First system of a musical score. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "rò pria che man-car pria che mancar di fe". The piano accompaniment includes a treble and bass staff. There are dynamic markings "f" and "8" in the piano part.

rò pria che man-car pria che mancar di fe

Second system of the musical score. The vocal line is labeled "MALCOLM." and contains the lyrics "vi - - ve - re io non po - trò mio". The piano accompaniment continues with a treble and bass staff.

MALCOLM.  
vi - - ve - re io non po - trò mio

Third system of the musical score. The vocal line has the lyrics "ben mio ben senza di te . . . fra l'om - bre scende . . .". The piano accompaniment features a treble and bass staff with various musical notations.

ben mio ben senza di te . . . fra l'om - bre scende . . .

Fourth system of the musical score. The vocal line repeats the lyrics "rò pria che mancar pria che mancar di fe". The piano accompaniment includes a treble and bass staff. There are dynamic markings "6" and "1" in the piano part.

rò pria che mancar pria che mancar di fe

# "OR LOVE ME LESS, OR LOVE ME MORE!"

A CANZONET, BY MOZART,

Being his *Gesang*, "*Die Zufriedenheit*," adapted to English Words for this Work.

THE POETRY BY SIDNEY GODOLPHIN,

(Brother to the High Treasurer GODOLPHIN,) "a young man," says Lord CLARENDON, "of incomparable parts."

FROM A MS. IN THE MALONE COLLECTION.

ANDAN-  
TINO.



*fp*



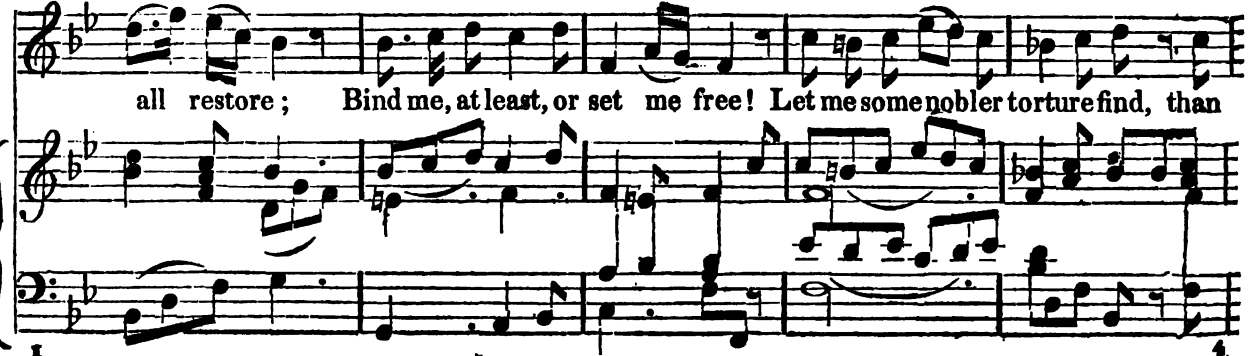
Or love me less, or

*p*



love me more; and play not with my li - ber - ty: either take all, or

*fp*



all restore; Bind me, at least, or set me free! Let me some nobler torture find, than

1 4

of a doubtful wavering mind. Take all my peace! But you betray mine honour too, this cruel way!

'Tis true, that I have nurs'd before  
 That hope of which I now complain;  
 \*And, having little, sought no more,  
 Fearing to meet with your disdain.  
 \*The sparks of favour you did give,  
 I gently blew, to make them live;  
 And yet have gain'd, by all this care,  
 No rest in hope, nor in despair.

I see you wear that pitying smile  
 Which you have still vouchsafed my smart,  
 \*Content thus cheaply to beguile,  
 And entertain a harmless heart:—  
 But I no longer can give way  
 To hope which does so little pay;  
 And yet I dare no freedom owe,  
 Whilst you are kind, though but in show.

Then give me more, or give me less:  
 Do not disdain a mutual sense;  
 \*Or your unpitying beauties dress  
 In their own free indifference!  
 \*But shew not a severer eye,  
 Sooner to give me liberty;  
 For I shall love the very scorn  
 v Which, for my sake, you do put on!

\* The first syllable in the lines marked by an asterisk must be sung to the note C, (3d space,) as a quaver, instead of keeping the rest; and the two first notes in the following bar will go to the second syllable—e. g.

and, hav - ing.

The word "sooner," in the sixth line of the last stanza, must be sung to the three first quavers in the eighth bar from the end. The intelligent performer will readily adapt the music to the slight difference in the poetical feet.

# Fantasia,

Upon the RUSSIAN DANCE *Dumka*,

BY THE ABBÉ GELINEK;

(Printed, with some few Alterations and Omissions, from the German Copy).

ANDANTE,  
MA NON  
TROPPO.

*p* *Staccato.* *fp*

*pp* *mez.* *ritart.*

*fp* *rall.*

K 2

First system of piano music. The key signature has two flats (B-flat and E-flat). The music is written for piano with a treble and bass staff. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano).

Second system of piano music. The key signature has two flats. Dynamics include *f* (forte) and *p* (piano).

Third system of piano music. The key signature has two flats. Dynamics include *fp* (fortissimo piano).

Fourth system of piano music. The key signature has two flats. Dynamics include *fp* (fortissimo piano), *ff* (fortissimo), *sf* (sforzando), and *dol.* (dolce). The system concludes with a repeat sign and a key change to three flats (B-flat, E-flat, and A-flat).

Fifth system of piano music. The key signature has three flats. Dynamics include *Ped.* (pedal). The system ends with an asterisk (\*).

Sixth system of piano music. The key signature has three flats. The system concludes with a double bar line and a page number 3.



First system of musical notation, piano and treble clefs. The piano part features a series of chords and eighth notes, while the treble part has a more complex melody with many beamed eighth notes.

Second system of musical notation, piano and treble clefs. The piano part continues with chords and eighth notes. The treble part features a melody with many beamed eighth notes and a trill-like figure.

*Minore.*

Third system of musical notation, piano and treble clefs. The piano part has a melody with eighth notes. The treble part has a series of chords. Dynamics include *p* (piano) and *f* (forte). The word *Legato.* is written between the staves.

Fourth system of musical notation, piano and treble clefs. The piano part has a melody with eighth notes. The treble part has a series of chords. Dynamics include *p* (piano).

*Maggiore.*

Fifth system of musical notation, piano and treble clefs. The piano part has a melody with eighth notes. The treble part has a series of chords. Dynamics include *pp* (pianissimo) and *f* (forte). The word *Ped.* (Pedal) is written at the end of the system.

Sixth system of musical notation, piano and treble clefs. The piano part has a melody with eighth notes. The treble part has a series of chords. Dynamics include *p* (piano) and *f* (forte). A small 'x' mark is above the piano part, and a 'K' is at the bottom left.

First system of musical notation. Treble and bass staves. Dynamics: *fp*, *cres.*

Second system of musical notation. Treble and bass staves. Dynamics: *fp*, *cres.*, *fp*

Third system of musical notation. Treble and bass staves. Tempo markings: *Piu lento.*, *Minore.*, *A tempo.* Dynamics: *pp*, *p*, *f*

Fourth system of musical notation. Treble and bass staves. Tempo markings: *Piu lento.*, *A tempo.* Dynamics: *p*

Fifth system of musical notation. Treble and bass staves. Tempo marking: *Piu moto.* Dynamics: *f*, *p*, *pp*. Pedal marking: *Ped.*

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal marking: *Ped.*

I.

# Waltz

FOR THE PIANO-FORTE OR HARP,

BY WILMS, OF BERLIN.

(Printed from the German Copy.)

*Ped.*

*cres.* *f* \*

*dimin.* *f* *pp*

*f* *Fine.* *p*

*L* *D. C.* *2*

**A SKETCH À LA HAYDN,**

**For the Piano-Forte ;**

*Composed expressly for the Harmonicon,*

BY

**J. B. CRAMER,**

**AND DEDICATED TO HIS FRIEND,**

**D. DRAGONETTI.**

SCHERZO  
ALLEGRETTO.

mez.

*ffor.* *po.*

*for.* *po.*

*cres.* *for.*

*dim.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music includes complex chords and arpeggios. A dynamic marking *for.* is present in the bass staff.

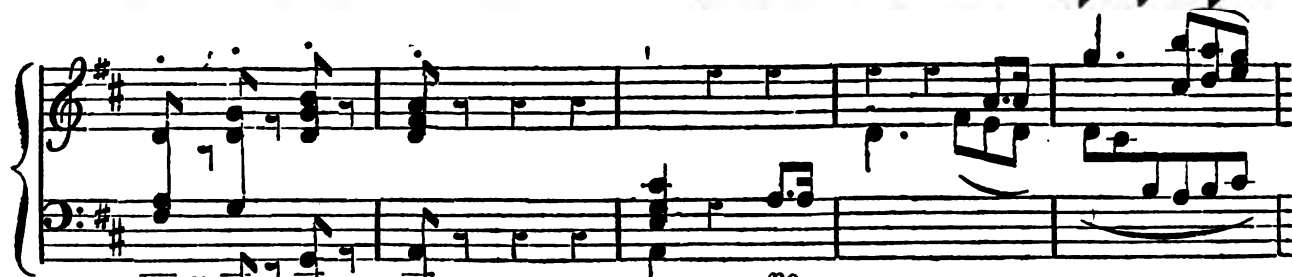
Second system of musical notation, continuing the piece with similar complex harmonic structures and arpeggiated figures in both staves.

Third system of musical notation, showing further development of the musical themes with sustained chords and moving lines.

Fourth system of musical notation, featuring a dynamic marking *ffor.* (fortissimo) in the bass staff, indicating a strong, full sound.

Fifth system of musical notation, with a dynamic marking *po.* (piano) in the bass staff, indicating a softer, more delicate texture.

Sixth system of musical notation, concluding the page with a dynamic marking *po.* in the bass staff and a *cres.* (crescendo) marking in the treble staff. The music builds towards the end of the system.



# "KELVIN GROVE,"

*The beautiful Scottish Melody, recently introduced and sung by*

**MR. BRAHAM,**

IN THE OPERA OF "GUY MANNERING;"

ARRANGED, WITH NEW SYMPHONIES AND ACCOMPANIMENTS, FOR THIS WORK.

ALLEGRETTO

mez.

The first system of the musical score for 'Kelvin Grove'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is common time (C). The tempo marking 'ALLEGRETTO' is on the left, and 'mez.' (mezzo) is under the piano part. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano part provides a rhythmic accompaniment with eighth and sixteenth notes.

rall.

LET us haste to Kel-vin grove, bon-nie las-sie, O, Through its

p

The second system of the musical score. The tempo marking 'rall.' (rallentando) is on the left. The vocal line continues with the lyrics 'LET us haste to Kel-vin grove, bon-nie las-sie, O, Through its'. The piano part continues with a similar rhythmic pattern, marked with a 'p' (piano) dynamic. The system ends with a fermata over the final note of the vocal line.

mazes let us rove, bon - nie las - sie, O; Where the rose in all its pride, Paints the

N

1

The third system of the musical score. The vocal line continues with the lyrics 'mazes let us rove, bon - nie las - sie, O; Where the rose in all its pride, Paints the'. The piano part continues with the same accompaniment. The system ends with a fermata over the final note of the vocal line. The letter 'N' is at the bottom left, and the number '1' is at the bottom right.



hollow dingle's side, Where the midnight fairies glide, bon-nie las - sie, O.

*mez.*

*rall.*

### 2d Stanza.

We will wander by the mill, bonnie lassie, O,  
 To the cove beside the rill, bonnie lassie, O;  
 Where the glens resound the call  
 Of the lofty water-fall,  
 Through the mountain's rocky hall, bonnie lassie, O.

### 3d Stanza.

Ah! I soon must bid a - dieu, bonnie las - sie, O, To this fairy scene and

**PIU LENTO.  
AFFETTUOSO.**

*pp*

*cres.* *p*

you, bonnie lassie, O ; To the streamlet winding clear, To the fragrant-scented brier, E'nto

*pp*

*cres.*

thee of all most dear, bonnie lassie, O.

*perdendosi*

#### 4th Stanza.

*(To be sung to the first part of this song.)*

But we soon in Kelvin grove, bonnie lassie, O,  
 Shall renew our tales of love, bonnie lassie, O ;  
 And the rose in all its pride  
 Shall bedeck the dingle's side,  
 Where the midnight fairies glide, bonnie lassie, O.

# *"Aurora!"*

The ROMANCE, sung by SIGNOR CURIONI,

IN THE SECOND ACT OF "LA DONNA DEL LAGO,"

Composed by ROSSINI,

WITH AN ACCOMPANIMENT FOR THE HARP, OR PIANO-FORTE.

[This air is also the subject of the Cavatina and Duet, sung by Madame RONZI and Signor CURIONI,  
at the commencement of the Opera.]

ANDANTINO.

AURO - - - - - RA! ah sor - ge - -

The first system of the musical score. It features a vocal line in treble clef with a key signature of two flats and a time signature of 8/8. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two flats and a time signature of 8/8. It consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The tempo marking 'ANDANTINO.' is placed to the left of the piano part.

ra - - - - - i av - - ver - - sa Ognor per me?

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note F5. The piano accompaniment continues with the same eighth-note pattern. The tempo marking 'ANDANTINO.' is not repeated.

d'E - - - le-na I-va - - ghi Ra - - - - - i mos - trar - - mi oh dio! per - -

The third system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment continues with the same eighth-note pattern. The tempo marking 'ANDANTINO.' is not repeated.

chè? E - - poi ra - - pir - mi o bar - - - ba-ra! Quel

don ch'ebbi io da te? ra - - pir - -

mi, e po - i ra - - pir - mi, o bar - ba - - ra! Quel don ch'eb-bi

io quel don ch'ebbi da te?

# Rondeau,

*C'est l'Amour,*

SUNG IN "LA MARCHANDE DE GOUJONS,"

And remarkably popular in every part of France at the present time.

*With an Accompaniment for the Piano-Forte or Harp.*

ALLEGRETTO.

*:S:*

C'EST l'Amour, l'Amour, l'Amour, qui

*:S:*

fait le monde à la ron - de, et cha-que jour, à son tour, le mon-de fait l'A -

FIN.

mour. Qui rend la fem-me plus do - ci - le, et qui fait dou-bler ses at - -

0 2

traits, Qui rend le plaisir plus facile, qui fait excuser ses excès; Qui

rend plus accessibles les grands dans leurs Palais, Qui sait rendre sen-

si - - - bles jus - ques aux sous pre - fets.

:S: Da Capo.

## II.

Qui donne de l'âme aux poëtes,  
Et de la joie aux moins lurons,  
Qui donne de l'esprit aux bêtes,  
Et du courage aux plus poltrons;  
Qui donne des Carosses  
Aux tendrons de Paris;  
Et qui donne des Bosses  
A beaucoup de Maris.  
C'est l'Amour, l'Amour, & . .

## III.

Que fait une nouvelle Artiste,  
Que veut s'assurer des amis;  
Que fait une jeune modiste,  
Pour se mettre en vogue à Paris;  
Que font dans les Couliesses  
Les Banquiers, les Docteurs;  
Et que font les Actrices  
Avec certains Acteurs.  
C'est l'Amour, l'Amour, & . .

## IV.

Sur les Rochers les plus sauvages,  
Dans les Palais, dans les Vallons;  
Dans l'Eau, dans l'Air, dans les Boccages,  
Sous le chaume, dans les Salons;  
Que font toutes les belles,  
Les amants, les époux,  
Que font les Tourterelles  
Et même les Coucous.  
C'est l'Amour, l'Amour, & . . .

# Polonaise,

ARRANGED FOR THE PIANO-FORTE.

FROM

ROSSINI's Opera, *Il Tancredi*.

CON  
SPIRITO,  
MA NON  
TROPPO  
PRESTO.

The musical score is written for piano-forte and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- System 1:** Treble and bass staves. Dynamics: *ff* (first measure), *p* (second measure), *p* (third measure). The bass staff has a *ff* marking under the first measure.
- System 2:** Treble and bass staves. Dynamics: *f* (first measure), *fz.* (second measure). A *gva.* (glissando) marking is above the treble staff, spanning measures 2 and 3. A first ending bracket labeled '1' is above the treble staff, spanning measures 3 and 4.
- System 3:** Treble and bass staves. Dynamics: *f* (first measure), *f* (second measure), *p* (third measure). Performance instructions: *loco* (above the treble staff, measure 1), *Ped.* (below the bass staff, measures 1 and 2), *\* Ped.* (below the bass staff, measure 3), *\* p* (below the bass staff, measure 4).
- System 4:** Treble and bass staves. Dynamics: *ff* (first measure), *ff* (second measure), *dim.* (third measure). Performance instructions: *Ped.* (below the bass staff, measures 1 and 2), *\* Ped.* (below the bass staff, measure 3), *\* dim.* (below the bass staff, measure 4).
- System 5:** Treble and bass staves. Dynamics: *p* (first measure), *ff* (second measure), *p* (third measure), *p* (fourth measure). The bass staff has a *0* marking under the first measure and a *4* marking under the fourth measure.

gta. loco.

*f* *fz.*

1 2 TRIO.

*p*

Fine.

*p*

*p*

Da Capo.

1



# Canzonet,

"My Wife's a winsome wee thing;"

The MUSIC by L. VAN BEETHOVEN,

Originally composed to German words, and now first transferred from that Language, and adapted to a  
Scottish Song, written by

ROBERT JAMIESON, M.A. F.S.A.

ANDANTE,  
GRAZIOSO.

My wife's a win-some wee thing; A bon-nie blythe-some

wee thing; My dear, my con-stant, wee thing, And e - - ver mair shall

be: It warms my heart to view her; I

can - na choose but lo'e her; And oh! weel may I trow her, How

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), indicating G major. The vocal line begins with a treble clef and contains the lyrics 'can - na choose but lo'e her; And oh! weel may I trow her, How'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

dear - ly she lo'es me! How dear - ly she lo'es me - - - For

The second system continues the musical piece. The vocal line has a melodic rise and includes a fermata over the word 'me' before the final note. The piano accompaniment continues with the same rhythmic texture, providing harmonic support for the vocal melody.

tho' her face sae fair be, As nane could e-ver mair be; And

The third system of music shows the vocal line with a descending melodic line. The piano accompaniment remains consistent, with the right hand playing a steady eighth-note pattern and the left hand providing a harmonic foundation.

tho' her wit sae rare be, As seldom we do see; Her

The fourth system concludes the page. The vocal line ends with a final note. The piano accompaniment also concludes. A 'P' (piano) marking is visible at the bottom left, and the page number '8' is at the bottom right.

beau - - ty ne'er had gain'd me; Her wit had ne'er en-

chain'd me, Nor baith sae lang re - tain'd me, But for her

love to me.

*cres.* *f*

## II.

When wealth and pride disown'd me,  
 All views were dark around me,  
 And sad and low she found me,  
 As friendless worth could be;  
 When other hope gaed frae me,  
 Her pity kind did stay me,  
 And love for love she gae me;—  
 And that's the love for me! (*twice.*)

And till this heart is cold, I  
 That charm o' life will hald by;  
 And, tho' my wife grow auld, my  
 Leal love ay young will be:  
 For she's my winsome wee thing,  
 My canty, blythesome wee thing,  
 My tender, constant, wee thing,  
 And ever mair shall be!

**March,**

**FOR THE PIANO-FORTE,**

**BY FERDINAND RIES;**

*Composed purposely for the Harmonicon.*

# March.

MAESTOSO.

The musical score is written for piano and bass. It begins with a tempo marking of MAESTOSO. The first system shows a piano introduction with dynamics *p*, *mf*, and *p*. The second system features a more active bass line with dynamics *mf*, *sf*, and *sf*. The third system continues with *sf*, *cres.*, *sf*, *f*, *cres.*, and *ff*. The fourth system includes trills (*tr*) and dynamics *sf* and *p*. The fifth system features a rapid sixteenth-note passage in the bass with a *pp* dynamic, while the treble part has a *8va.* marking. The score concludes with a final chord in the bass.

First system of musical notation, measures 1-4. The music is written for piano in G major. Measures 1-3 contain a complex texture with many beamed sixteenth and thirty-second notes. Measure 4 has a repeat sign. Dynamics include *mf* in measure 3. Fingerings 1 and 2 are indicated above notes in measures 1 and 2 respectively.

Second system of musical notation, measures 5-8. Measures 5-6 continue the complex texture. Measure 7 has a repeat sign. Measure 8 ends with a key signature change to F major. A finger number 8 is written above a note in measure 7.

Third system of musical notation, measures 9-12. Measures 9-10 feature a series of chords. Measure 11 has a repeat sign. Measure 12 ends with a key signature change to D major. Dynamics include *f* in measure 9, *pp* in measure 10, and *f* in measure 12. A finger number 8 is written below a note in measure 11.

Fourth system of musical notation, measures 13-16. Measures 13-14 feature a series of chords. Measure 15 has a repeat sign. Measure 16 ends with a key signature change to C major. A dynamic of *f* is present in measure 13.

Fifth system of musical notation, measures 17-20. Measures 17-18 feature a series of chords. Measure 19 has a repeat sign. Measure 20 ends with a key signature change to G major. A dynamic of *p* is present in measure 18.

Sixth system of musical notation, measures 21-24. Measures 21-22 feature a series of chords. Measure 23 has a repeat sign. Measure 24 ends with a key signature change to D major. Dynamics include *cres.* in measure 21, *p* in measure 22, *mf* in measure 23, and *p* in measure 24. Finger numbers 9 and 8 are written below notes in measures 21 and 23 respectively. A finger number 3 is written below a note in measure 24.

First system of piano music. Treble and bass staves. Dynamics: *f*, *sf*, *sf*.

Second system of piano music. Treble and bass staves. Dynamics: *ff*. Marking: *8va.*

Third system of piano music. Treble and bass staves. Dynamics: *p*, *cres.*, *ff*. Markings: *8va.*, *Ped.*, *\**.

TRIO. First system of the Trio section. Treble and bass staves. Dynamics: *p*. Marking: *8va.*

Second system of the Trio section. Treble and bass staves. Dynamics: *p*, *p.*

Third system of the Trio section. Treble and bass staves. Dynamics: *cres.*. Marking: *8va.*

First system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat and a common time signature. It begins with a piano (*p*) dynamic, followed by a fortissimo piano (*fp*) section. The bass staff has a key signature of one flat and a common time signature, with a fortissimo piano (*fp*) dynamic. The system ends with a repeat sign.

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat and a common time signature. It begins with a fortissimo (*f*) dynamic, followed by a fortissimo (*ff*) section. The bass staff has a key signature of one flat and a common time signature, with a fortissimo (*f*) dynamic. The system ends with a repeat sign.

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat and a common time signature. It begins with a decrescendo (*decres.*) dynamic, followed by a piano (*p*) section. The bass staff has a key signature of one flat and a common time signature, with a piano (*p*) dynamic. The system ends with a repeat sign.

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat and a common time signature. It begins with a decrescendo (*decres.*) dynamic, followed by a piano (*p*) section. The bass staff has a key signature of one flat and a common time signature, with a piano (*p*) dynamic. The system ends with a repeat sign.

Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat and a common time signature. It begins with a piano (*p*) dynamic, followed by a fortissimo piano (*fp*) section. The bass staff has a key signature of one flat and a common time signature, with a fortissimo piano (*fp*) dynamic. The system ends with a repeat sign.



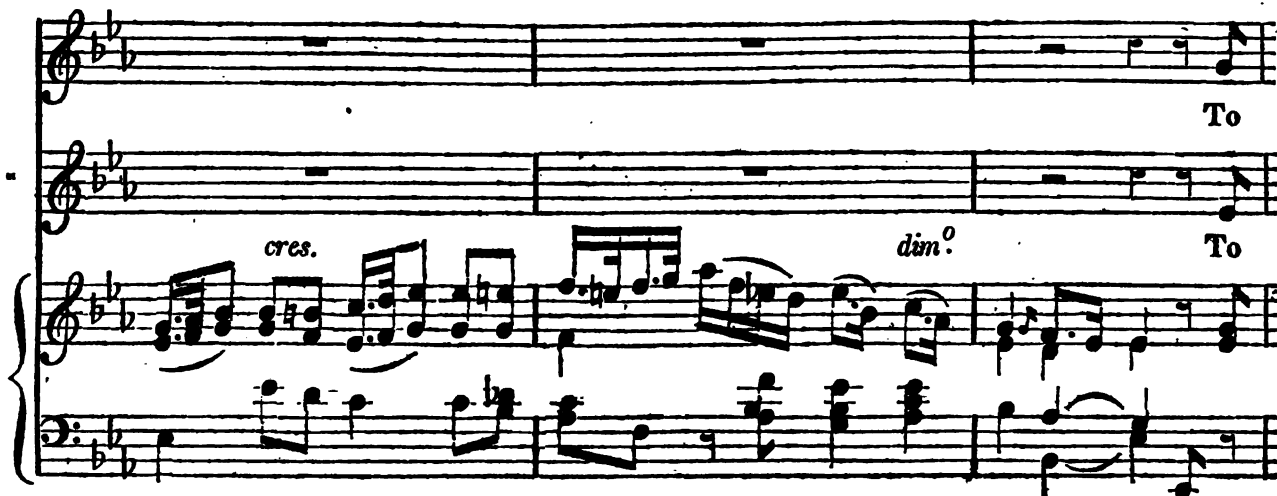
# " TO FAIR FIDELE'S GRASSY TOMB; "

A DUET, composed by JAMES NARES, Mus. Doc.

Organist and Composer to GEO. II. and to HIS LATE MAJESTY.—The Words by COLLINS, written for the obsequies of *Fidele*, in the Tragedy of *Cymbeline*.

[The following beautiful little Duet is almost unknown, and is become extremely rare. It is now re-printed, with a few trifling alterations, as the first of a Series of scarce Musical Pieces, of unquestionable merit, which we shall endeavour to revive.]

LARGO.



*cres.* *dim.*

bring Each op' - - - - ning flow'r of ear - - - - liest bloom, and

bring Each op' - - - - ning flow'r of ear - - - - liest bloom, and

ri - - - - - fle all the breath-ing spring.

ri - - - - - fle all the breath-ing spring.

*crescendo*

*dim.*

II.  
The Red-breast oft, at evening hours,  
Shall kindly lend his little aid,  
With hoary moss, and gathered flow'rs,  
To deck the ground where thou art laid.

III.  
When howling winds, and beating rain,  
In tempests shake each sylvan cell;  
Or, 'midst the chase, on every plain,  
The tender thought on thee shall dwell.

IV.  
Each lovely scene shall thee restore;  
For thee the tear be duly shed;  
Belov'd till life could charm no more,  
And mourn'd till Pity's self be dead!

# Canzonet,

*“Lesbia, live to Love and Pleasure!”*

## The Music

By VINCENZO RIGHINI,

(CAPELLMEISTER to the King of Prussia.)

ORIGINALLY SET TO GERMAN WORDS,

And now first adapted to a part of the Fifth Ode of CATULLUS, *Ad Lesbiam*,

TRANSLATED BY

The Rev! JOHN LANGHORNE, Doctor in Divinity.

ALLEGRETTO.

LES - BIA, live to love and plea - sure, Care - less

what the grave may say : When, each mo - ment is a trea - sure, Why should

4

lo - vers lose a day? Setting

sons shall rise in glory, But when lit - tle life is o'er, There's an

*cres.*  
end of all the sto - - - ry, We shall sleep - - - - to

wake - - - - no more!

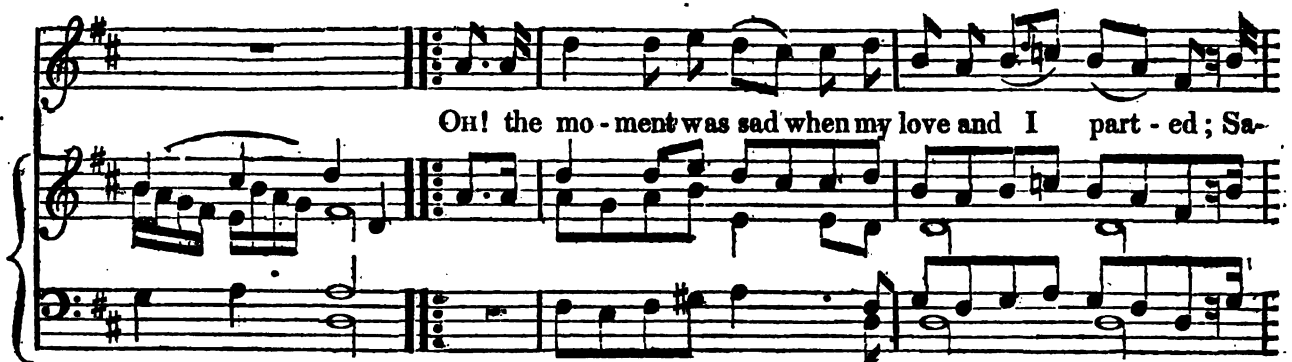

“ Oh! the Moment was sad !”

An Irish Melody,

*Sung by Miss Stephens at the British Concerts and the Oratorios :*

THE SYMPHONIES AND ACCOMPANIMENT NEWLY ADAPTED TO IT FOR THIS WORK.

**AFFETTUOSO.**



Oh! the mo - ment was sad when my love and I part - ed ; Sa -



vous - neen deel - - ish, She - - lah, oh! As I kiss'd off her tears, I was



nigh bro - ken - heart - ed : Sa - vous - neen deel - - ish, She - - lah, oh!

Wan was her cheek, which hung on my shoul-der;

Damp was her hand, no mar-ble was cold-er: I felt that I ne-ver a-

gain should be-hold her: Sa-vour-neen: deel-ish, She-lah, oh!

## II.

Long I fought for my country, far from my true-love:

Savourneen deelish, &c.

All my pay and my booty I hoarded for you, love:

Savourneen deelish, &c.

Peace was proclaim'd; escaped from the slaughter,

Landed at home, my sweet girl I sought her,  
But sorrow, alas! to her cold grave had brought her.

Savourneen deelish, &c.

# Divertimento,

FOR THE PIANO-FORTE;

CONSISTING OF

*A Spanish, a German, and a Russian National Dance.*

(SELECTED AND ARRANGED FOR THIS WORK.)

[From C. M. de WEBER's *Praciosa*.]

PASTORALE. ALLEGRETTO.

The musical score is written for piano-forte in 6/8 time, marked 'PASTORALE. ALLEGRETTO.' The key signature has one sharp (F#). The score is divided into four systems of two staves each. The first system begins with a dynamic marking of *mf* and includes a *p* marking later. Pedaling instructions 'Ped.' are placed below the first and third measures of the first system, with asterisks (\*) indicating specific points. The second system continues the melody and accompaniment. The third system includes a *pp* marking and a *mex.* (mezzo-forte) marking. The fourth system is marked 'Sva. alta' (Soprano) and 'loco.' (loco), indicating a change in the piece's character. The score concludes with a *p* marking and a final cadence.

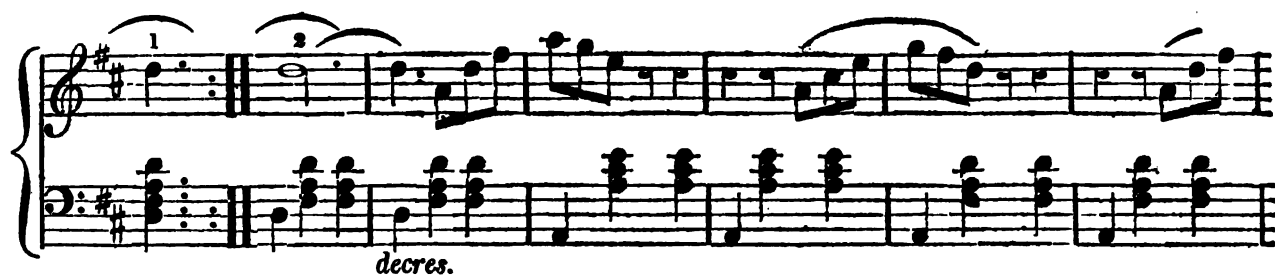
*pp.*

*Ped.*  
[From M. C. de WEBER's *Freischütz*.] \*

**VIVACE.**

*f*  
*Ped.* \*





First system of musical notation. The treble clef staff begins with a first ending bracket (1) and a second ending bracket (2). The bass clef staff contains chords and is marked *deces.* below it.



Second system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff contains chords.



Third system of musical notation. The treble clef staff has a melodic line with a slur, marked *pp.* and *Ped.* below it. The bass clef staff contains chords, with an asterisk (\*) at the end.



Fourth system of musical notation. The treble clef staff has a melodic line with a slur, marked *Ped.* below it. The bass clef staff contains chords.



Fifth system of musical notation. The treble clef staff has a melodic line with a slur, marked *\* pp. Poco a poco perdendosi.* below it. The bass clef staff contains chords.



Sixth system of musical notation. The treble clef staff has a melodic line with a slur, marked *Ped. ff \** below it. The bass clef staff contains chords, with a 'T' at the beginning and a '9' at the end.

ALLEGRETTO.

First system of musical notation, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The music is written for piano (p) and features a melody in the right hand and a supporting bass line in the left hand.

8va.

Second system of musical notation, measures 5-8. The music continues with a melody in the right hand and a supporting bass line in the left hand. The dynamic marking *p* is present.

loco.

Third system of musical notation, measures 9-12. The music continues with a melody in the right hand and a supporting bass line in the left hand. The dynamic marking *pp* is present.

Fourth system of musical notation, measures 13-16. The music continues with a melody in the right hand and a supporting bass line in the left hand.

Fifth system of musical notation, measures 17-20. The music continues with a melody in the right hand and a supporting bass line in the left hand. The dynamic marking *p* is present.

Sixth system of musical notation, measures 21-24. The music concludes with a melody in the right hand and a supporting bass line in the left hand. The dynamic marking *f* is present.

# THE SPANISH NATIONAL AIR,

ENTITLED

## Riego's March.

[The Melody upon which this March is constructed, is the popular air of Spain. The present Song was frequently sung by the Soldiers, preparatory to their going into action, and excited in them the greatest enthusiasm. When General RIEGO left the isle of Leon, for the purpose of proclaiming the Constitution, the division by which he was escorted chanted it in triumph ; the Cortes ultimately decreed that it should be adopted by the whole Spanish Army, and it is, consequently, become the National March.—This air is printed in exact conformity to the Spanish MS. transmitted to us. One or two amendments might have been made in the accompaniment.]

ALLEGRO  
MODERATO.

Se - ré - - nos a-

*p*

le - - gres Va lien - - tes y o - sa - - dos Can - te - - mos sol - da - - dos El

him - - - no a la lid. De nues - - tros es - fuer - - zos El or-be se ad-

mi - - re Yen no - - - so-tros mi - - re Los hi - - jos del Cid De

nues - - tros es fuer - - zos El or - - - be se ad - mi - - re Yen no - - - so-tros

*Chorus.*  
mi - - - re Los hi - - - jos del Cid. Sol - da - - dos la pa - - tria Os

U *for.* *for.* 1

lla - - - ma a la lid Ju - re - - mos por el - - la Ven - cer o mo-

rir.

{ A la Segunda Copla, donde empieza la voz.

### 2da. Copla.

Hermosas beldades  
Ninfas carpentanas  
Que ostentais ufanas  
Belleza, y ardid  
De los liberales  
Coronar las sienes  
Y oprobio y desdenes  
Al bando servil.

### Chorus.

Soldados la patria  
Os llama a la lid  
Juremos por ella  
Vencer o morir.

## AIRE NACIONAL.

### 1ra. Copla.

Serénos alegres  
Valientes y osados  
Cantemos soldados  
El himno a la lid.  
De nuestros esfuerzos  
El orbe se admire  
Y en nosotros mire  
Los hijos del Cid.

### *Chorus.*

Soldados la patria  
Os llama a la lid ;  
Juremos por ella  
Vencer o morir !

### 2da. Copla.

Hermosas beldades  
Ninfas carpentanas  
Que ostentais ufanas  
Belleza, y ardid,  
De los liberales  
Coronar las sienes  
Y oprobio y desdenes  
Al bando servil.

### *Chorus.*

Soldados la patria  
Os llama a la lid ;  
Juremos por ella  
Vencer o morir !

## TRANSLATION.

### 1st Verse.

Calm, fearless, and chearful,  
Oppression disclaiming,  
Invoke we, proclaiming,  
Heaven-born liberty.  
Let earth see our trophies,  
Applaud those who win them,  
And recognise in them  
The Cid's family.

### *Chorus.*

'Tis our country, brave Spaniards,  
Awakes the war-cry ;  
Let us swear on her altars  
To conquer or die !

### 2d Verse.

And ye, sun-bright beauties,  
True nymphs of Iberia,  
Who flash love superior  
From each jet-black eye !  
For liberty's warriors  
Preserve those attractions,  
And scorn the base factions  
Of servility.

### *Chorus.*

'Tis our country, brave Spaniards,  
Awakes the war-cry ;  
Let us swear on her altars,  
To conquer or die !

# Arietta

By BONIFAZIO ASIOLI, of *Correggio*.

(PRINTED FROM THE MILAN EDITION.)

ADAGIO.

Ah non lasciar-mi nò, bell' i - dol mi - - - -

o; Di chi mi fi - de - rò, Se tu m'in - gan - - - - ni?

Di vi - ta man - che - rei, Nel dir - ti ad - di - o, Nel dir - ti ad - di - - o, Che

vi - ver non po - trei, Fra tan - - ti af - fan - - - - ni.

# "What! blame thee, Child, of the woodland wild!"

A Glee for three Voices,

*Composed purposely for the Harmonicon,*

BY

THOMAS ATTWOOD, Esq.

*Composer to His Majesty, &c. &c.*

*Allegretto.*

1st. TREBLE.

WHAT! blame thee, child, of the wood - land wild, Who

2d. TREBLE.

WHAT! blame thee, child, of the wood - land wild, Who

PIANO-FORTE

ACCOMP<sup>T</sup>. AND

BASS VOICE.

WHAT! blame thee, child, of the wood - land wild, Who

chirp - est now so cheer - i - - ly! What! blame thee, child, of the

chirp - est now so cheer - i - - ly! What! blame thee, child, of the

chirp - est now so cheer - i - - ly! What! blame thee, child, of the



*Con espress.*

*tenuto*

wood - land wild, Who chirp - est now so cheer - i - ly; Oh!

wood - land wild, Who chirp - est now so cheer - i - ly; Oh!

wood - land wild, Who chirp - est now so cheer - i - ly;

*sf*  
war - ble a - gain your art - - less strain, That plays on my heart so

*sf*  
war - ble a - gain your art - - less strain, That plays so

*sf*  
your strain, That plays on my heart so

*pia.* mer - ri - ly, That plays on my heart so *tr* mer - ri - ly, That *for.*

*pia.* mer - ri - ly, That plays on my heart so mer - ri - ly, That *for.*

*pia.* mer - ri - ly, That plays on my heart so mer - ri - ly, That *for.*

*Ad lib.* *A tempo.*

plays on my heart so mer - ri - ly. Oh! war - ble a - gain your

plays on my heart so mer - ri - ly. Oh! war - - - - -

plays on my heart so mer - ri - ly. Oh! war - ble a - gain your

art less strain, Oh! war - - - - - ble

- - - - - ble, Oh! war - ble a - gain your art - less strain,

art - less strain, war - ble a - gain your art - less strain, Oh!

*Ritard.* *Dol. a tempo.*

your art - less strain, Oh! war - ble a - gain your

a - - - gain your art - less strain, Oh! war - ble a - gain your

war - ble a - gain your art - less strain, - - - - -

*Dolce.*

art - less strain, That plays on my heart so mer - ri - ly, Oh!

art - less strain, That plays on my heart so mer - ri - ly, Oh!

..... That plays on my heart so mer - ri - ly, Oh!

*Dolce.*

war - ble a - gain your art - less strain, That plays on my heart so

war - ..... ble, That plays on my heart so

war - ble a - gain your art - less strain, That plays on my heart so

*Ad lib.* *A tempo.*

mer - ri - - ly, That plays on my heart so mer - ri - ly.

mer - ri - - ly, That plays on my heart so mer - ri - ly.

mer - ri - - ly, That plays on my heart so mer - ri - ly.

2d. VERSE.

A crown I'll en - twine of e - glan - tine, On your  
lit - tle brown head to glis - - - - ten; A crown I'll en - twine of  
e - glan - tine, On your lit - tle brown head to glis - - - - ten; Its  
pearls shall be dew, And rud - dy its hue, For, my bard of the grove, I'll  
*p* pluck it for you, E'er the sun be a - wake and *f* ri - - - - sen, E'er the  
sun be a - wake and ri - - - - sen. Oh ! warble again, &c.

3d. VERSE.

And bright though it be,  
When I give it to thee,  
Sweet child of content, simplicity,  
Its blush will lorn,  
As the moon at dawn,  
At the burst of thy soul's felicity.

# Song,

*"I will not ask one glance from thee;"*

COMPOSED FOR THIS WORK

By WILLIAM LINLEY, Esq.


The POETRY by Miss COSTELLO.

[The thought at the close of the following lines is eminently beautiful, and not inferior to some of the most striking passages of the Latin Poets. In adapting the Stanzas to Music, the Composer conceived that simplicity could not be too strictly adhered to. The Air has no other pretension to merit. W. LINLEY.]

**AFFETTUOSO.**



I will not ask one glance from



thee, Lest hap - ly I should lin - ger yet; And all thy

scorn and cru - - el - ty In that en - - tranc - ing glance for -

get, In that en - tranc - - ing glance for - get.

II.

I must not, dare not, hear thee speak,  
In music's most persuasive tone ;



Lest the sweet sound to joy awake,  
And I forget 'tis sound alone !—(twice.)

# The Fairies,

*A Song and Chorus, from the popular German Opera "Der Freischütz."*

Composed by CARL MARIA VON WEBER.

(The words now substituted for the original German, are by an unknown author; but they are of rather ancient date, and may be found, with three other stanzas not here inserted, in Ritson's Songs, Vol. II.)

ANDANTE,  
QUASI  
ALLEGRETTO.

Come, fol - - - low, fol - low me, Ye fai-ry elves that be; Light

trip - - - ping o'er the green; Come, fol - low Mab, our fai - - ry queen.

*Chorus.*

Hand in hand we'll dance - - - a - - round, for this place is fai-ry ground,  
 Hand in hand we'll dance - - - a - - round, for this place is fai-ry ground,  
 Hand in hand we'll dance - - - a - - round, for this place is fai-ry ground,

For this place is fai-ry ground.

For this place is fai-ry ground.

For this place is fai-ry ground.

II.

When mortals are at rest,  
 And snoring in their nest ;  
 Unheard and unespied,  
 Through key-holes we do glide ;  
 Over Tables, stools, and shelves,  
 We trip it with our fairy-elves.

III.

Then o'er a mushroom's head  
 Our table-cloth we spread ;  
 A grain of rye or wheat,  
 The diet that we eat ;  
 Pearly drops of dew we drink,  
 In acorn-cups fill'd to the brink.

IV.

The grasshopper, gnat and fly,  
 Serve us for our minstrelsy ;  
 Grace said, we dance awhile,  
 And so the time beguile :  
 And if the moon doth hide her head,  
 The glow-worm lights us home to bed.

V.

O'er tops of dewy grass  
 So nimbly do we pass,  
 The young and tender stalk  
 Ne'er bends where we do walk ;  
 Yet in the morning may be seen  
 Where we the night before have been.



# The Fairies,

A Song and Chorus, from the popular German Opera "D

Composed by CARL MARIA VOP

(The words now substituted for the original German, are by an unknown author, and be found, with three other stanzas not here inserted.)

ANDANTE,  
QUASI  
ALLEGRETTO.

GENERAL MARCH,  
in A Major.

The Death of a Hero,

By LOUIS van BEETHOVEN.

GRAVE.

*p*

*cres.*

*f*

*p*

*cres.*

*sf.*

*cres.*

The first system of musical notation consists of a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat major or D minor). It begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A *cres.* (crescendo) marking is placed above the right hand in the third measure.The second system continues the musical piece. It starts with a piano (*p*) dynamic, followed by a pianissimo (*pp*) section. The right hand has a more active melodic line with some accidentals. The system concludes with a sforzando (*sf*) and fortissimo (*ff*) section, where the volume increases significantly.

*fp*

The third system begins with a sforzando (*sf*) dynamic. The right hand has a more active melodic line. The system concludes with a fortissimo (*fp*) section, followed by a trill (*tr*) and another sforzando (*sf*) marking.

*p* *cres.* *f*

The fourth system starts with a piano (*p*) dynamic. The right hand has a more active melodic line. The system concludes with a crescendo (*cres.*) leading into a fortissimo (*f*) section.

*ff*

The fifth system begins with a fortissimo (*ff*) dynamic. The right hand has a more active melodic line. The system concludes with a fortissimo (*ff*) section.

8ve. lower *loco.* 8ve. lower *loco.*

*Ped.* 8ve. lower *loco.* \*

The first system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It contains two measures of dense sixteenth-note chords, followed by a measure with a 'loco.' marking and a final measure with a 'loco.' marking and a star symbol. The lower staff has a bass clef and the same key signature. It begins with a 'Ped.' marking and contains two measures of dense sixteenth-note chords, followed by a measure with a 'loco.' marking and a final measure with a 'loco.' marking and a star symbol. Wavy lines above the first two measures of each staff indicate an 8ve. lower transposition.

*sf.* *sf.*

The second system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains two measures of dense sixteenth-note chords, followed by a measure with a 'sf.' marking and a final measure with a 'sf.' marking. The lower staff has a bass clef and the same key signature. It contains two measures of dense sixteenth-note chords, followed by a measure with a 'sf.' marking and a final measure with a 'sf.' marking.

*Ped.* \*

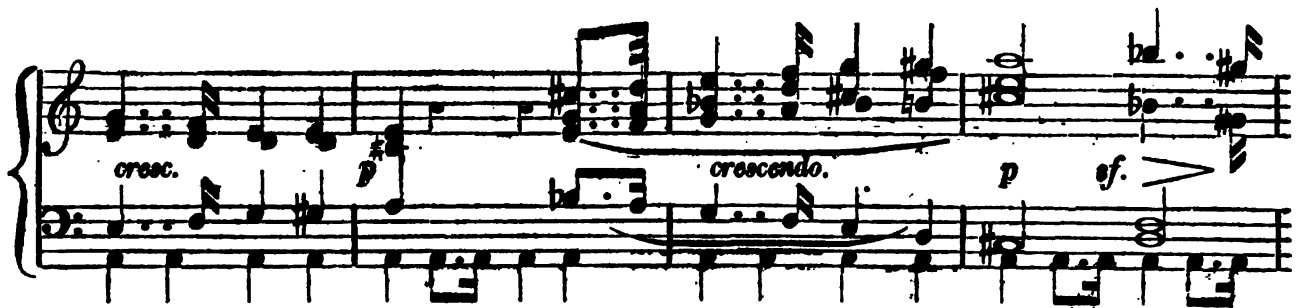
The third system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains two measures of dense sixteenth-note chords, followed by a measure with a 'Ped.' marking and a final measure with a 'Ped.' marking and a star symbol. The lower staff has a bass clef and the same key signature. It contains two measures of dense sixteenth-note chords, followed by a measure with a 'Ped.' marking and a final measure with a 'Ped.' marking and a star symbol.

*sf.* *sf.* 1<sup>mo</sup>

The fourth system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains two measures of dense sixteenth-note chords, followed by a measure with a 'sf.' marking and a final measure with a 'sf.' marking and a '1<sup>mo</sup>' marking. The lower staff has a bass clef and the same key signature. It contains two measures of dense sixteenth-note chords, followed by a measure with a 'sf.' marking and a final measure with a 'sf.' marking.

2<sup>do</sup> *p*

The fifth system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains two measures of dense sixteenth-note chords, followed by a measure with a '2<sup>do</sup>' marking and a final measure with a '2<sup>do</sup>' marking. The lower staff has a bass clef and the same key signature. It contains two measures of dense sixteenth-note chords, followed by a measure with a 'p' marking and a final measure with a 'p' marking.



# Cavatina,

*“Da lei, per cui respiro,”*

Sung by Sig<sup>ra</sup> CARADORI, in the Opéra of

ELISA e CLAUDIO.

Composed by MERCADANTE.

ANDANTINO.

Da lei, per cui res - - pi - - - ro, Oh

stel-le! io son di - - - vi - - - - - sa; Se - - - - non ri - - tro - vo E-

li - - - - sa, Che mai sa - rà, che mai sa - rà di me? Da

2 A

lei per cui res - - pi - - - ro, Oh stelle! io son di-

vi - - - - sa; Se non ri - tro - vo E - li - - - - sa, Che

mai sa - - rà di me? Che mai sa - - rà di

me? Da lei per cui res - - pi - - - ro, Oh

# LA PIPPO.

[ROSSINI.]

## Quadrilles.

No. I.

PANTALON.

The musical score for 'LA PIPPO' by Rossini is presented in seven systems. Each system consists of a piano (PANTALON) part in bass clef and a violin part in treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*, *sfz*, *rinf.*, *f*, and *p*. The piece concludes with a 'Fine.' marking and a 'D. C.' (Da Capo) instruction.

FIGURE DU PANTALON:

♩ ♩ Chaine anglaise, balancez tour de mains, chaine des Dames, queue du chat, demi chaine. ♩

Quadrilles.

LA GIANNETTO.

[ROSSINI.]

No. II.

ÉTÉ.

*p*  
*S:*  
*Fin.*  
*Sva. alta.*  
*f loco.*  
*S:*  
*D. C.*

FIGURE DE L'ÉTÉ.

2 B

En avant deux chassez traversez chassez balancez à vos dames un tour de main.

3



Quadrilles.

LA FABRIZIO.

[ROSSINI.]

No. III.

POULE.

The musical score is written for piano and consists of 32 measures. It is in 6/8 time and the key of D major (indicated by two sharps). The score is divided into two systems of staves. The first system contains measures 1 through 16, and the second system contains measures 17 through 32. The piece begins with a piano (p) dynamic and features various articulations including accents, slurs, and dynamic markings such as *dimi.* (diminuendo), *rinf.* (rinfacciato), and *f* (forte). The piece concludes with a *Fin.* marking and a *D. C.* (Da Capo) instruction.

FIGURE DE LA POULE.

Traversez main droite,  
idem main gauche, ba-  
lancez quatre enchainé,  
demi queue du chat, en  
avant deux, dos à dos,  
en avant quatre, à vos  
places.

# LA PODESTA.

[ROSSINI.]

Quadrilles.

No. IV.

PASTOURELLE.

The musical score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat major), and the time signature is 3/4. The score begins with a treble clef and a bass clef. The first measure is marked with a forte dynamic (mf) and a breath mark. The second measure is marked with a forte dynamic (mf) and a breath mark. The third measure is marked with a forte dynamic (mf) and a breath mark. The fourth measure is marked with a forte dynamic (mf) and a breath mark. The fifth measure is marked with a forte dynamic (mf) and a breath mark. The sixth measure is marked with a forte dynamic (mf) and a breath mark. The seventh measure is marked with a forte dynamic (mf) and a breath mark. The eighth measure is marked with a forte dynamic (mf) and a breath mark. The ninth measure is marked with a forte dynamic (mf) and a breath mark. The tenth measure is marked with a forte dynamic (mf) and a breath mark. The eleventh measure is marked with a forte dynamic (mf) and a breath mark. The twelfth measure is marked with a forte dynamic (mf) and a breath mark. The thirteenth measure is marked with a forte dynamic (mf) and a breath mark. The fourteenth measure is marked with a forte dynamic (mf) and a breath mark. The fifteenth measure is marked with a forte dynamic (mf) and a breath mark. The sixteenth measure is marked with a forte dynamic (mf) and a breath mark. The score includes various performance instructions such as 'Fin. 8va.', 'loco.', 'Ped.', and 'D. C.'.

Quadrilles.

LA FERNANDO.

[ROSSINI.]

No. V.

FINALE.

musical notation for the first system, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is marked with a forte (*f*) dynamic and includes a repeat sign with a first ending bracket. The bass line is marked with a mezzo-forte (*mf*) dynamic.

musical notation for the second system, continuing the melody and bass line from the first system.

musical notation for the third system, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is marked with a forte (*f*) dynamic and includes a repeat sign with a first ending bracket. The bass line is marked with a forte (*f*) dynamic.

musical notation for the fourth system, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is marked with a forte (*f*) dynamic and includes a repeat sign with a first ending bracket. The bass line is marked with a forte (*f*) dynamic.

musical notation for the fifth system, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is marked with a forte (*f*) dynamic and includes a repeat sign with a first ending bracket. The bass line is marked with a forte (*f*) dynamic.

loco.

:S:

D. C.

FIGURE.

Chassez croisez huit, en avant deux traversez, chassez dechassez, a vos places, et le moulinet  
des dames. Contre partie pour les six autres.

# Air,

## "Je l'ai Planté,"

By JEAN JACQUES ROUSSEAU:

THE WORDS BY M. DE LAIRE,

*Translated from the Italian.*

**AFFETTUOSO.**

Je l'ai plan - té, Je l'ai vu nai - tre, ce beau ro - sier où les oi -

-- seaux, Viennent chan - ter sous ma fe - - nè - tre, Per - chés sur ses jeu - nes ra - meaux.

### II.

Joyeux oiseaux, troupe amoureuse,  
Ah! par pitié, ne chantez pas;  
L'amant qui me rendoit heureuse  
Est parti pour d'autres climats.

### III.

Pour les trésors du nouveau monde,  
Il fuit l'amour, brave la mort.  
Helas! pourquoi chercher sur l'onde  
Le bonheur qu'il trouvoit au port?

### IV.

Vous passagères hirondelles  
Qui revenez chaque printemps,  
Oiseaux sensibles et fidelles,

Ra - me - nez le moi - - - tous les ans.

**A GIGUE,**  
**Or DANCE MOVEMENT, in the old Style,**  
**For the Piano-Forte ;**

*Composed purposely for the Harmonicon,*

BY

**I. MOSCHELES.**

Allegro comodo ♩. = 96 Maelzel's Metronome.

GIGUE.

The musical score is for a Gigue in 13/8 time, marked "Allegro comodo" with a tempo of 96 Maelzel's Metronome. The piece is written for piano and features a variety of dynamics and musical techniques. The score is organized into six systems, each with a grand staff (treble and bass clef). The first system begins with a treble clef and a key signature of one sharp (F#), with a dynamic of *mf.* in the treble and *fp.* in the bass. The second system continues with a dynamic of *sf. p.*. The third system features a sequence of *sf.*, *p.*, *sf.*, *p.*, and *cres.*. The fourth system includes a *decres.* marking and a *p* dynamic. The fifth system contains two repeat signs labeled "1<sup>ma</sup> volta." and "2<sup>da</sup> volta." with a *f* dynamic. The sixth system concludes with a *p* dynamic and a *f* dynamic. The piece ends with a double bar line and a final chord. The page number "2" is visible in the bottom right corner.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *cres.*, *f*.

Second system of musical notation. Treble and bass staves.

Third system of musical notation. Treble and bass staves. Dynamics: *fp*, *fp*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *fp*, *cres*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *cen*, *do.*.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *p*, *f*, *p*, *cres*.



cen - - - do. *f*



*f* *p* *fp*



*cres.*



*f* *ff*



*p* *p*



*cres.* *f* *p* *f* *p*



# Rondo,

FOR THE PIANO-FORTE,

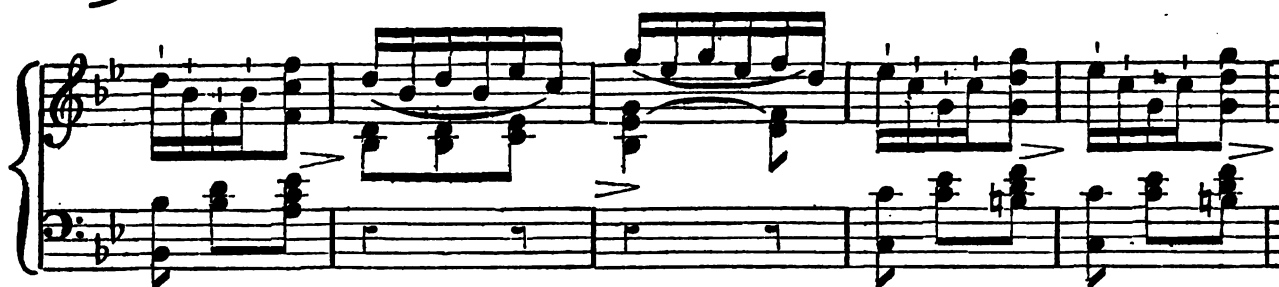
BY  
H. RIGEL, (*of Paris*).

TO WHICH IS PREFIXED A NEW SHORT  
INTRODUCTION.

**MAESTOSO.**

**RONDO.**

**ALLEGRO.**



First system of musical notation. Treble and bass staves. Treble staff has a trill (tr) and a fermata. Bass staff has a forte (f) dynamic and an asterisk (\*) below it.

Second system of musical notation. Treble staff has a fermata and the word "Fin." above it. Bass staff has a "Ped." marking below it.

Third system of musical notation. Treble staff has a fermata. Bass staff has a piano (p) dynamic and an asterisk (\*) below it.

Fourth system of musical notation. Treble staff has a wavy line and the text "8va. alta" above it. Bass staff has a forte (f) dynamic, an asterisk (\*) below it, and "Ped. loco." below the staff.

Fifth system of musical notation. Treble staff has a wavy line and the text "8va. alta" above it. Bass staff has a piano (p) dynamic and an asterisk (\*) below it.

Sixth system of musical notation. Treble staff has a wavy line and the text "8va. alta" above it. Bass staff has a forte (f) dynamic, a "Ped." marking below it, and an asterisk (\*) below it.

*loco.* *8va. alta* *loco.*

*f*

*8va. alta* *loco.*

*8va. alta* *loco.*

*p*

*p*

*sf*

*sf*

*p* *sf*

*p* *sf*

*D. C.* *poi segue.*

*D. C.* *poi segue.*

First system of musical notation, measures 1-2. The music is in B-flat major (two flats) and 4/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 3-4. Measure 3 includes the dynamic marking *f* (forte). Measure 4 contains the instruction *8va.* (octave up) with a wavy line, *Ped.* (pedal), and *loco.* (loco). An asterisk (\*) is placed at the end of the system.

Third system of musical notation, measures 5-6. Measure 5 begins with a dynamic marking of *p* (piano). The right hand continues with chords and eighth notes, and the left hand maintains its accompaniment.

Fourth system of musical notation, measures 7-8. Measure 8 features a dynamic marking of *f* (forte). The right hand has a more active melodic line with eighth notes, while the left hand continues with chords.

Fifth system of musical notation, measures 9-10. Measure 9 includes the instruction *8va.* (octave up) with a wavy line and *Ped.* (pedal). An asterisk (\*) is placed at the end of the system.

Sixth system of musical notation, measures 11-12. Measure 11 includes the instruction *loco.* (loco). Measure 12 ends with the instruction *D. C.* (Da Capo). The system concludes with a double bar line.

# Arietta,

Sung by MADAME CAMPORESE,

IN THE LAST SCENE OF THE TRAGIC OPERA OF "OTELLO."

Composed by G. ROSSINI.

**LARGO.**  
**APPETUOSO.**

*Ped.* \* *Ped.* 8va. 3

*Ped.* \* *pia.* 3

*Desdemona.*

As - si - sa a piè d'un sa - - lice, Im - mer - sa nel do - -

... lo - - - re, Gem - - ea tra - fit - - ta I - sau - - ra Dal più cru - de - le a -

mo - - re ; L'au-ra fra i rami fle-bi-le Ne ri-pe-te - - - va il

suon.

ultima volta.

pp

8

(Italian words.)

I.

Assisa a piè d'un salice,  
Immersa nel dolore  
Gemea trafitta Isaura  
Dal più crudele amore ;  
L'aura fra i rami flebile  
Ne ripeteva il suon.

II.

I ruscelletti limpidi  
A' caldi suoi sospiri,  
Il mormorio mesceano  
De' lor diversi giri :  
L'aura fra i rami flebile  
Ne ripeteva il suon.

III.

Ma stanca alfin di spargere  
Mesti sospiri e pianto,  
Morì, l'afflitta vergine  
Ahi ! di quel salce accanto !  
Morì—Ahimè, che il pianto  
Proseguir non mi fa !

(Literal translation.)

I.

Seated at the foot of a willow,  
Immersed in grief,  
Complain'd the hapless Isaura,  
A prey to relentless love ;  
The breeze amid the mournful  
Boughs repeated the sound.

II.

The lucid rills  
Mingled the murmur  
Of their passing waves  
With her burning sighs :  
The breeze amid the mournful  
Boughs repeated the sound.

III.

But wearied at length of pouring  
Her sighs and laments,  
Alas ! the afflicted virgin  
Breathed her last under that  
willow !  
She died—Alas, how can I  
Continue the melancholy song !

(Versified to suit the metre.)

I.

Beneath a drooping willow lay  
The sad Isaura wailing,  
And pour'd, to cruel love a prey,  
Her sorrows unavailing ;  
The breeze, the mournful boughs among,  
Return'd her plaintive song.

II.

The streamlet as it glided by,  
Its soften'd murmurs blending,  
Commingle with each burning sigh  
She from her breast was sending.  
The breeze, the mournful boughs among,  
Return'd her plaintive song.

III.

At length, exhausted by her grief,  
She hush'd her sad complaining ;  
Death brought th' afflicted maid relief,  
From bonds her soul unchaining.  
She died—Ah, how can I prolong  
The sad and plaintive song !



face I on - - ly care to see, Thy heart I on - - ly

crave, - - - - Thy heart, thy heart I on - - - - - ly

crave.

## II.

All that in woman is ador'd,  
 In thy dear self I find ;  
 For the whole sex can but afford  
 The handsome and the kind.  
 Why then should I seek further store,  
 And still make love anew ?  
 When change itself can give no more,  
 'Tis easy to be true.

**Aria,**

***FOR THE PIANO-FORTE,***

**COMPOSED PURPOSELY FOR THIS WORK,**

**By T. A. RAWLINGS.**

*Andante, con Grazia ed Espres.*

ARIA.

mez.

cres. for. Ped. \*

di - - - -

pia.

minu - - - - endo.

fr

man - can - do.

pp

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system begins with the marking *mez.* (mezzo-forte). The second system features a *ten.* (tension) marking. The third system includes a *ten. tr* (tension trill) marking. The fourth system has a *Ped.* (pedal) marking and a *\* Ped.* (pedal) marking. The fifth system includes a *smorz.* (smorzando) marking and a *8va.* (octave) marking. The sixth system includes a *loco.* (loco) marking, a *Ped.* (pedal) marking, a *cres.* (crescendo) marking, a *\* dim.* (diminuendo) marking, and a *rall.* (rallentando) marking.

*a tempo.*

tr

cres. dim.

tr tr tr

Ped. \*

8va. \*

mane. Ped. ad lib. p \*

# Minuet, By L. van BEETHOVEN.

(To follow the foregoing Aria.)

## MINUET.

The musical score is written for piano in B-flat major, 3/4 time. It consists of two main sections: the Minuet and the Trio. The Minuet section begins with a forte (f) dynamic and features a melody in the right hand with eighth-note patterns and a supporting bass line. The Trio section starts with a mezzo-forte (sf) dynamic and includes a more complex melody with triplets and sixteenth-note passages. The score concludes with a double bar line and the instruction 'D. C.' (Da Capo). The page number '81' is printed at the bottom left, and a small '1' is at the bottom right.

# Introduzione

To the Semi-Serious Opera of *Ricciardo e Zoraide*,

By G. ROSSINI.

ARRANGED FOR THE PIANO-FORTE.

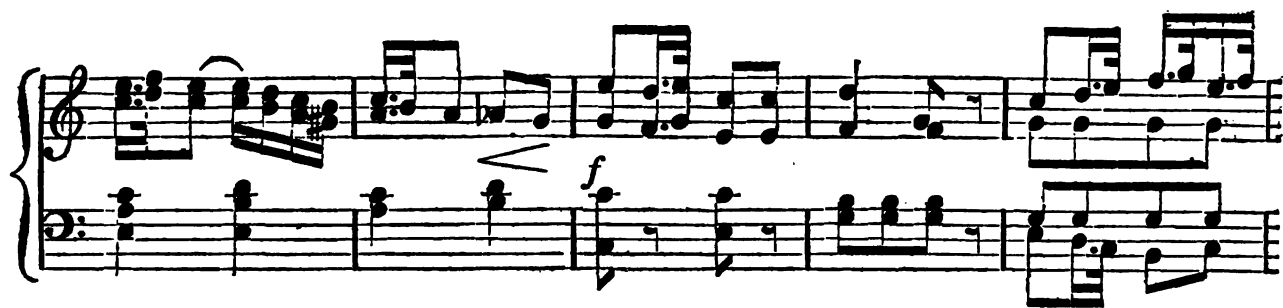
LARGO.

*p* *cres.* *f* *p*

Ped.

*Marsiale.*

*mez.* *pp* *mez.*





First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of continuous eighth-note patterns in the right hand and block chords in the left hand.

Second system of musical notation. The right hand features a triplet of eighth notes. Dynamic markings *fz.* and *p* are present. The left hand continues with block chords.

Third system of musical notation. The right hand has a mix of eighth and sixteenth notes. A dynamic marking *f* is present. The left hand continues with block chords.

Fourth system of musical notation. The right hand features a triplet of eighth notes. A dynamic marking *sf* is present. The left hand continues with block chords.

Fifth system of musical notation. The right hand features a triplet of eighth notes. Dynamic markings *sf* and *p* are present. The left hand continues with block chords.

Sixth system of musical notation. The right hand features a mix of eighth and sixteenth notes. A dynamic marking *f* is present. The left hand continues with block chords.



# Scottish Song,

Sung by MISS STEPHENS, in the ANTIQUARY, and also in GUY MANNERING.

*With a New ACCOMPANIMENT, &c., adapted to it for this Work.*

[This is one of those numerous Jacobite Songs that have now lost all political tendency, though they will ever remain as curious memorials of national character. For the first and third stanzas we are indebted to SMITH's *Scottish Minstrel*, and for the second to HOGG's *Jacobite Relics*.]

ALLEGRETTO.

Will ye go to In-ver-ness, Bon-ny lad-die, High-land lad-die? There ye'll see the

High-land dress, Bon-ny lad-die, High-land lad-die. Phi-la-beg and

bon-net blue, Bon-ny lad-die, High-land lad-die; For the lad that wears the trew,

2 K

Bon-ny lad - die, High - land lad - die.

II.

Georgie sits in Charlie's chair,  
 Bonny laddie, Highland laddie ;  
 De'il tak him gin he sit there,  
 My bonny laddie, Highland laddie !  
 Charlie yet shall mount the throne,  
 Bonny laddie, Highland Laddie ;  
 Weel ye ken it is his own,  
 My bonny laddie, Highland laddie !

III.

And tho' now our sky may lower,  
 Bonny laddie, Highland laddie ;  
 It's only like an April shower,  
 Bonny laddie, Highland laddie ;  
 Time and tide come round to a',  
 Bonny laddie, Highland laddie ;  
 And upstart pride will get a fa',  
 Bonny laddie, Highland laddie !

ROUND FOR THREE VOICES,

By JOHN STAFFORD SMITH, Esq., Organist to His Majesty.

1 By sha - dy woods and pur - ling streams, I

2 And would not for the world be taught, To

3 For who, a - - las! can hap - - py be, That

spend my life in pleas - - ing dreams ;

change my false de - - light - - ful thought.

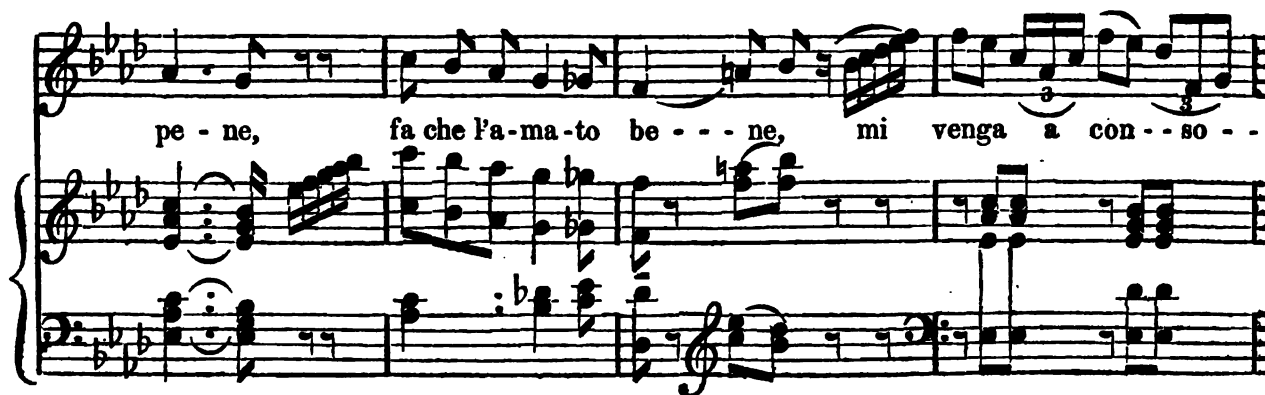
does the truth of all things see ?

**Aria,**  
“ *Deh calma, oh Ciel;*”  
**SUNG BY MADAME CAMPORESE,**  
IN THE LAST SCENE OF THE TRAGIC OPERA OF  
**OTELLO;**  
Composed by G. ROSSINI.

*Andantino.*



Deh calma, oh ciel, nel son - - no per po - - co le mie



pe - ne, fa che l'a-ma-to be - - ne, mi venga a con - - so - -

lar. Se poi son va - - ni i pre - - - ghi, di mia brev'urna in

se - - - no di pianto venga al me - no il ce - - ne - re a bag-

nar si si il ce - ne - re a ba - gnar. loco.

*(Italian words.)*

Deh calma, o Ciel, nel sonno  
 Per poco le mie pene ;  
 Fa che l' amato bene  
 M' venga a consolar.  
 Se, poi son vani i preghi,  
 Di mia breve urna in seno  
 Di pianto venga almeno  
 Il cenere a bagnar.

*(Literal translation.)*

Ah, calm, oh heaven, in sleep  
 For a while my sorrows ;  
 Grant that my beloved  
 May come to console me.  
 But if my prayers are vain,  
 Let him shortly come, at least  
 To bathe with his tears  
 The dust in my urn.

*(Versified to suit the metre.)*

O calm, ye heavens, in slumber  
 My sorrows for a while,  
 And send my best beloved  
 My anguish to beguile.  
 But if my prayers are fruitless,  
 At least let him return  
 To bathe, with tears of pity,  
 The dust within my urn !

# Duet,

## “FAREWELL, DORINDA!”

COMPOSED BY BERNARD GATES.

The Author of this almost unknown, but elegant, Duet, was one of the Gentlemen of the Chapels-Royal to Queen Anne, George I., and George II.; and, from 1727 to 1757, held also the office of Master of the Children, in which situation Dr. Croft was his predecessor, and Dr. Nares his successor. He was one of the founders of the Academy of Ancient Music, in 1710, and was intimately connected with Handel, whose first Oratorio, *Esther*, was originally represented in action by the Royal Choristers, on the 23d of February, 1731, under the direction of Mr. Gates, at his house, in James-Street, Buckingham-Gate. He is less remembered for his own musical talents, than for the abilities of many who received their professional education under him, in the King's Chapel; amongst whom may be named, Mr. Beard, Dr. Nares, Dr. Dupuis, and Dr. Arnold.

[The Accompaniments, &c. have been added for the present Work.]

ANDANTE  
EXPRESSIVO.



Fare-well, Do-rin-da! Heav'n be-friend thee, Hap - py be, - - and joy - - - at -

Fare-well, Do-rin-da! Heav'n be-friend thee, Hap - py be, - - and joy - - - at -

tend thee; May'st thou never, never, ne- - - ver, know, - May'st thou ne-ver,

tend thee; May'st thou never, never, ne - - - ver, know, - May'st thou ne-ver,

*cres.* *p*

ne - - ver know, Rack - ing thoughts, - - or bod - - ing woe. All - - - the

*cres.* *p*

ne - - ver know, Rack - ing thoughts, - - or bod - - ing woe. All - - - the

storms that threat - - en thee, - - May - - the gods, may - - the gods,

storms that threat - - en thee, - - May - - the gods, may - - the gods,

*1st.* *2nd.*

May the gods di - - - vert on me. me.

May the gods di - - - vert on me. me.

*Ped.* *smorz.*

*1st.* *2nd.*





# "A Farewell:"

THE POETRY BY

ERASMUS MADDOX, Esq.,

*Set to Music, purposely for the Harmonicon, by*

THOMAS ATTWOOD, Esq.,

*Composer, &c. to His Majesty.*

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By all we feel, and all we know,  
By thoughts of love, and words of woe,  
By tears that tremble in thine eye,  
By thy pale cheek and frequent sigh,  
I swear to think on thee, MARY!

By this fair hand that presses mine,  
By those blue speaking eyes of thine,  
By thy young heart (Love's chosen throne),  
Which beats so wildly 'gainst my own,  
I swear to think on thee, MARY!

For, ah! too seldom have I met  
A heart like thine; and deep regret  
Must dwell in mine that we should sever,  
At least for years—perhaps for ever!  
Yet will I think on thee, MARY!

ANDANTE CON  
EXPRESSIÖNE.

*Dolce.* *dim.*

By all we feel, and

*p*

all we know, By thoughts of love, and words of woe, By

tears that trem - - ble in thine eye, By thy pale cheek and

S M

fre - quent sigh, By thy pale cheek - - - and fre - - - - quent sigh, I

8  $\sim$   $>$

swear to think, to think - - - on thee, I swear to think on

*Retardando.*

thee, Ma - - ry.

*cres.*

II.

By this fair hand that presses mine,  
By those blue speaking eyes of thine,  
By thy young heart (Love's chosen throne),  
Which beats so wildly 'gainst my own,  
I swear to think on thee, Mary!

III.

For, ah! too seldom have I met  
A heart like thine; and deep regret  
Must dwell in mine that we should sever,  
At least for years—perhaps for ever!  
Yet will I think on thee, Mary!

# Notturno,

FOR TWO SOPRANOS, OR A SOPRANO AND TENOR; WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

By F. BLANGINI.

*Allegretto.*

FIRST.  
SECOND.

ACCOMP.

The musical score is written for two sopranos (First and Second) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'Allegretto'. The score consists of four systems of music. The first system shows the vocal entries with the lyrics 'Tu sai che a-man-te io so - - - no, tu'. The second system continues the vocal lines with 'sai la sor-te mi-a; Ah! chi pie-ta de - - si - - - a, non'. The third system includes first and second endings for the vocal parts, with lyrics 'può ne-gar pie-tà. Tu tà del-la pieta de ch'io'. The fourth system concludes the piece with the lyrics 'do - - no, quella che bramo è peg - nò che di pie-tà de in-'. The piano accompaniment provides a harmonic and rhythmic foundation throughout, featuring arpeggiated chords and flowing sixteenth-note passages.

Tu sai che a-man-te io so - - - no, tu

sai la sor-te mi-a; Ah! chi pie-ta de - - si - - - a, non

1st. 2nd.

può ne-gar pie-tà. Tu tà del-la pieta de ch'io

1st. 2nd.

do - - no, quella che bramo è peg - nò che di pie-tà de in-

de - - - gno, chi com - pa - tir non sà - Tu sai che a - man - te io

so - - - no, tu sai la sorte mia; Ah! chi pie - tà de -

si - - - a, non puo negar pie - tà non puo negar pie -

tà non puo negar pie - - tà.

2 N d 1

SYMPHONY.

Poco  
ALLEGRETTO.

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic and includes a *for.* marking. The second system features a *Fin.* marking and a piano (*p*) dynamic. The third system starts with a forte (*f*) dynamic and includes a trill (*tr*) and a piano (*p*) dynamic. The fourth system begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The fifth system includes a *D. C.* marking and a piano (*p*) dynamic. The sixth system begins with a piano (*p*) dynamic and includes a *D. C.* marking. The score concludes with a final double bar line and a repeat sign.

*p* *for.*

*Fin.* *p*

*f* *tr* *p*

*f* *p*

*D. C.* *p* *f*

*p* *D. C.*

2 N

*Proserpine.*

A I R.

Que notre vie, Doit faire en - - vie! Le vrai bon-heur Est de

Fin.

gar-der son cœur. Le jour n'é - claire - Que pour nous plaire, - - - Ces ar-bres

verds Ont leur plus beau feüill - age, Et mille oi-seaux di-vers Dans ce boc - - cage,

D. C.

Im - i - tent nos con-certs par leur ra - - mage. Tout s'in - té - resse Dans nos dé-

D. C.

D. C.

sirs, Jamais l'a-mour ne nous blesse: Les doux plai-sirs Sont pour les cœurs sans foi - blesse.

D. C.



*Chorus of Nymphs. (Three Sopranos.)*

FIRST AND  
SECOND.

Que no - tre vie, Doit faire en - - - vie! Le vrai bon - heur Est de

THIRD.

gar - der son cœur. Pour nous de - fen - dre D'un a - mour ten - dre a - vec fier -

té nous a - vons pris les armes; Nos biens n'ont point couté De tristes larmes,

La li - ber - té n'a ja - mais que des charmes. Que no - tre vie Doit faire en -

vie! Le vrai bon - heur Est de gar - der son cœur.

*Proserpine.*

*Chorus, a 3.*

**ANDANTE,  
ESPRESSIVO.**

Belles fleurs, char-mant om - brage, Il ne faut ai - mer que vous. On ne

*Proserpine.*

trouve rien de doux, quand on est dans l'es-cla - vage. Belles fleurs, char-mant om-

*Chorus, a 3.*

brage, Il ne faut ai - mer que vous. Les a - mans n'ont en par - - tage, Que lan -

*Proserpine.*

guez que soins ja - lous. Belles fleurs, char-mant om - brage, Il ne faut ai - mer que

*Chorus, a 3.*

vous. Belles fleurs, char-mant om - brage, Il ne faut ai - mer que vous.

# Aria,

From the popular German Opera, DER FREICHÜTZ,

BY

CARL MARIA von WEBER.

ARRANGED FOR THE PIANO-FORTE.

ALLEGRO. Dolce.

*ff* *p*

30 . . . . . 4

First system of musical notation, featuring a treble and bass staff in B-flat major (two flats). The treble staff contains a melodic line with eighth and sixteenth notes, accented with ^ marks. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff features a rapid sixteenth-note scale-like passage, marked with a forte *f* dynamic. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with some slurs. The bass staff features a more active accompaniment with chords and moving lines.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff includes a *Ped.* (pedal) instruction and an asterisk mark, indicating a specific performance technique.

Fifth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff includes a forte *f* dynamic marking.

Sixth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff includes a forte *f* dynamic marking. The system concludes with a page number **8 P** at the bottom left.





# La Chasse,

From *Le petit Chaperon Rouge*,  
Composed by BOIELDIEU.

ARRANGED FOR THE PIANO-FORTE.

ALLEGRETTO

The first system of musical notation for the piano-forte arrangement. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The music begins with a whole rest in the treble and a half note in the bass. The first measure is marked with a pedaling instruction 'Ped.' and a dynamic 'p'. The second measure is marked with a dynamic 'f'. The music continues with eighth and sixteenth notes in both hands.

*Ped.* *p* *f*

The second system of musical notation. It continues the piece with eighth and sixteenth notes. A measure in the bass is marked with an asterisk (\*).

The third system of musical notation. It features a piano dynamic 'pp' in the bass. A pedaling instruction 'Ped.' is present. A measure in the bass is marked with an asterisk (\*).

*pp* *Ped.* \*

The fourth system of musical notation. It continues the piece with eighth and sixteenth notes, featuring some longer note values in the treble.

The fifth system of musical notation. It includes dynamic markings 'ff' and 'pp'. Pedaling instructions 'Ped.' are present. A measure in the bass is marked with an asterisk (\*). The system ends with a page number '4'.

*ff* *ff* *pp* *Ped.* \*

2 P 4

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The bass staff begins with a forte (*ff*) dynamic and a pedaling mark (\*). The system concludes with a double bar line.

Second system of musical notation. Treble and bass staves. The system concludes with a piano (*p*) dynamic and a pedaling instruction (*Ped.*).

Third system of musical notation. Treble and bass staves. The bass staff features a forte (*ff*) dynamic and a pedaling mark (\*). The system concludes with a double bar line.

Fourth system of musical notation. Treble and bass staves. The system concludes with a double bar line.

Fifth system of musical notation. Treble and bass staves. The bass staff features a forte (*ff*) dynamic. The system concludes with a double bar line.

Sixth system of musical notation. Treble and bass staves. The bass staff begins with a piano (*p*) dynamic and a pedaling instruction (*Ped.*). The system concludes with a double bar line and a pedaling mark (\*).



**Waltz,**  
**By A. DIABELLI,**  
BEING THE SUBJECT OF  
**BEETHOVEN'S THIRTY-THREE VARIATIONS, Op. 120,**  
JUST PUBLISHED AT VIENNA.

**VIVACE.**

The musical score is written for piano and consists of five systems of staves. Each system contains a treble and bass staff joined by a brace. The time signature is 3/4. The tempo is marked 'VIVACE.' at the beginning. The key signature has one sharp (F#). The music features various dynamics including piano (p), forte (f), sforzando (sf), and crescendo (cres.). The score ends with a double bar line and a '2' indicating a repeat or second ending.

2 Q

**A QUADRILLE-RONDO,**  
**Or DANCE MOVEMENT, in the modern Style,**

**For the Piano-Forte ;**

*Composed purposely for the Harmonicon,*

**BY**

**I. MOSCHELES.**

*Andante Maestoso.*

*Introduction.*

The Introduction section consists of three systems of piano music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure of the treble staff is marked with a forte (f) dynamic, followed by a piano (p) dynamic. The bass staff has a key signature of two sharps (F# and C#). The second system continues the melodic and harmonic development. The third system features a piano-piano (pp) dynamic in the treble staff and a forte (f) dynamic in the bass staff, with a fortissimo (ff) dynamic appearing in the final measure of the bass staff.

*Allegro.*

*Quadrille  
Rondeau.*

The Quadrille Rondeau section consists of three systems of piano music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure of the treble staff is marked with a piano (p) dynamic. The bass staff has a key signature of two sharps (F# and C#). The second system continues the lively melody. The third system concludes the section with a final cadence in the treble staff and a sustained bass line.



*Allegretto.*

The first system of musical notation is in treble and bass clefs, key of D major (two sharps), and 3/4 time. It begins with a piano (*p*) dynamic marking. The melody in the treble clef features eighth-note patterns and rests, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the musical piece with similar eighth-note patterns in both staves, maintaining the D major key signature.

*Sva.* *loco.*

The third system introduces a crescendo (*cres.*) in the bass line and a *Sva.* (Sustained) marking above the treble staff. The treble staff also features a *loco.* (Locomotor) marking. The system concludes with a piano (*p*) dynamic marking.The fourth system continues the musical piece, ending with a piano (*p*) dynamic marking. The key signature remains D major.

*cres.* *f*

The fifth system features a crescendo (*cres.*) in the bass line and a forte (*f*) dynamic marking. The treble staff has a *ph.* (pizzicato) marking. The key signature changes to D minor (two flats).

*p*

The sixth system begins with a piano (*p*) dynamic marking and continues the musical piece in D minor. The system concludes with a double bar line.

First system of musical notation, piano and treble clef. The melody features trills and grace notes. The bass line consists of chords and single notes.

Second system of musical notation, piano and treble clef. The melody continues with trills. The bass line has a 'cres.' marking and a 'decres.' marking. A 'x1 x' marking is present in the bass line.

Third system of musical notation, piano and treble clef. The melody continues with trills. The bass line has a 'p' marking.

Fourth system of musical notation, piano and treble clef. The melody continues with trills. The bass line has a 'cres.' marking and an 'f' marking.

Fifth system of musical notation, piano and treble clef. The melody continues with trills. The bass line has a 'decres.' marking.

Sixth system of musical notation, piano and treble clef. The melody continues with trills. The bass line has a 'rallent.' marking.

(Venetian.)

ALLEGRO  
NON  
TROPPO.

*dolce* *legato*

*ff* *pp* *pp* *Ped.*

38 2

(Spanish.)



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a rhythmic accompaniment of chords, marked with a piano (*p*) dynamic.



Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more active accompaniment with chords and some eighth notes, marked with a crescendo (*cres.*) and a piano (*p*) dynamic.



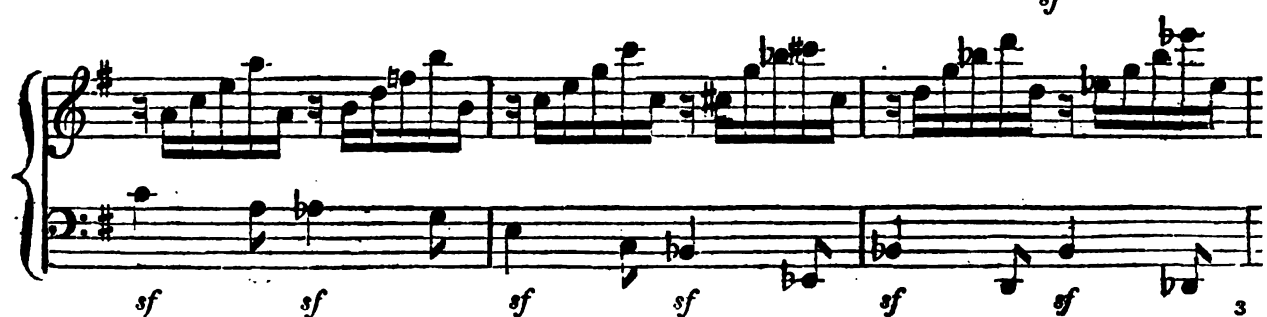
Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a rhythmic accompaniment of chords, marked with a sforzando (*sf*) dynamic.



Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a rhythmic accompaniment of chords, marked with a forte (*f*) dynamic.



Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a rhythmic accompaniment of chords, marked with a sforzando (*sf*) dynamic.



Sixth system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a rhythmic accompaniment of chords, marked with a sforzando (*sf*) dynamic. The system ends with a triplet of eighth notes in the bass staff.



*8va.* *loco.* *Ri - - - tar -*

*ff* *pp*

*..... dando a tempo.*

*p*

*con fuoco.*

*f* *sf*

*8va.*

*loco*

*sf* *sf*

*sf* *ff*

# Romance,

By HAYDN,

*Arranged for the Piano-Forte.*

ALLEGRETTO.

*p*

*Ped.*

*for.*

*p*

*f*

*p*

*Ped.*

*Ped.*

*f*

2 T

J

First system of piano music. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic marking. The key signature has two flats (B-flat and E-flat).

Second system of piano music. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic marking. Bass staff includes a *Ped.* (pedal) marking. A double bar line with an asterisk (\*) is present in the bass staff. The system ends with a piano (*p*) dynamic marking.

Third system of piano music. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic marking. Bass staff includes a piano (*p*) dynamic marking. The system ends with a double bar line.

Fourth system of piano music. Treble and bass staves. The system continues the musical piece with various notes and rests.

Fifth system of piano music. Treble and bass staves. The system continues the musical piece with various notes and rests.

Sixth system of piano music. Treble and bass staves. The system continues the musical piece with various notes and rests.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of several measures with various note values, including eighth and sixteenth notes, and rests.

Second system of musical notation. It includes the instruction *rall<sup>o</sup>.* above the treble staff and *Ped.* below the bass staff. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. An asterisk (\*) is placed below the treble staff. The system contains complex rhythmic patterns with many beamed notes.

Fourth system of musical notation. This system continues the musical piece with various note values and rests, maintaining the two-flat key signature.

Fifth system of musical notation. The system shows a continuation of the musical themes, with a mix of eighth and sixteenth notes.

Sixth system of musical notation. It includes the instruction *Ped.* below the bass staff and an asterisk (\*) below the treble staff. The system ends with a double bar line and a repeat sign.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music includes various note values, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has two flats. The music includes various note values, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has two flats. The music includes various note values, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has two flats. The music includes various note values, rests, and dynamic markings such as *cres.* (crescendo) and *p* (piano).

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has two flats. The music includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano).

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has two flats. The music includes various note values, rests, and dynamic markings such as *p* (piano), *pp* (pianissimo), and *Ped.* (pedal). The system concludes with a double bar line and a final key signature change to one flat (B-flat).

*“Love Unblinded.”*

**A Song,**

By MR. (afterwards DR.) WILLIAM TURNER;

The Words by TOM D'URFEY:

*The Accompaniments added to it for this Work,*

(From “A Collection of New Songs, never printed before,” Published in 1685.)

---

“William Turner was one of the second set of Chapel-children, and a disciple of Blow. When grown up, his voice broke into a fine counter-tenor, a circumstance which procured him an easy admittance into the Royal Chapel, of which he was sworn a Gentleman in 1669, and afterwards was appointed a Vicar-Choral in the Cathedral Church of St. Paul, and a Lay-Vicar of the Collegiate Church of St. Peter, at Westminster. In the year 1696, he commenced Doctor of his faculty in the University of Cambridge. Dr. Turner died in 1740, at the age of eighty-eight, and was buried in the Cloister of Westminster Abbey, in the same grave, and at the same time, with his wife Elizabeth, whose death happened but four days before his own. They had been married but a few years short of seventy, and in their relation exhibited to the world an illustrious example of conjugal virtue and felicity. The daughter, and only child, of these two excellent persons was married to Mr. John Robinson, Organist of Westminster Abbey, a pupil also of Dr. Blow. She had a good voice, and sung in the Opera of *Narcissus*; performed at the Haymarket, [Opera-House] in 1720, and to distinguish her from Mrs. Anastasia Robinson, a singer in the same Opera, was called Mrs. Turner Robinson.”

—*Hawkins's Hist. of Music*, V. 101, 182.

ANDANTE.

My life and my death were once in your

pow'r, I languish'd each moment, and died ev'ry - hour; But

now your ill - - usage has open'd - my eyes, I can free my poor

heart, and give others - - ad - - vice: By dis-sembling and lies the co - -

- quette may be won, but he that loves faith - - - fully

*rall.*  
will be un - - - - done.

*rall.*

## II.

Time was, false AURELIA, I thought you as bright  
 As angels adorn'd in the glories of light;  
 But your pride and ingratitude now, I thank Fate,  
 Have taught my dull sense to distinguish the cheat:  
 And now I can see in your face no such prize,  
 No charms in your person, no darts in your eyes.



# The Song

Of AUTOLYCUS, in the WINTER'S TALE, Act iv, Sc. 3.

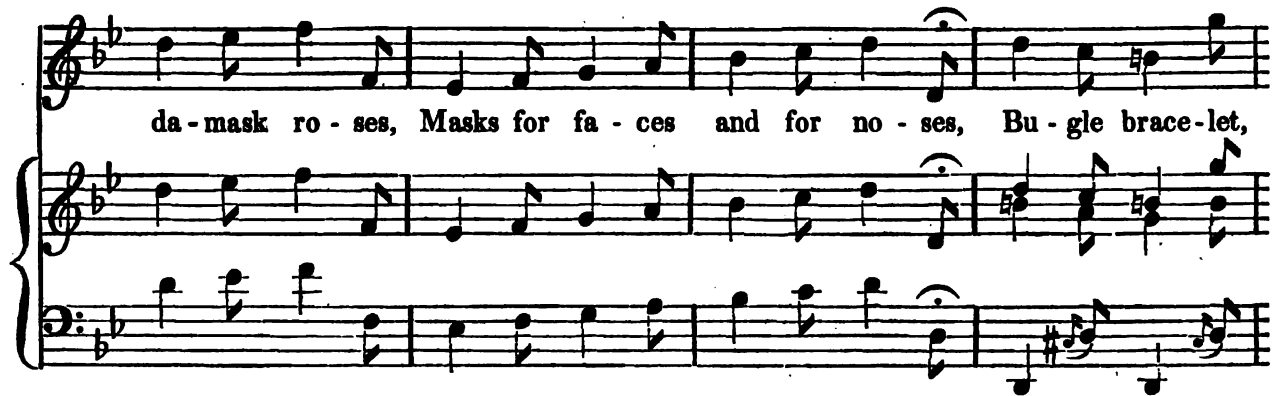
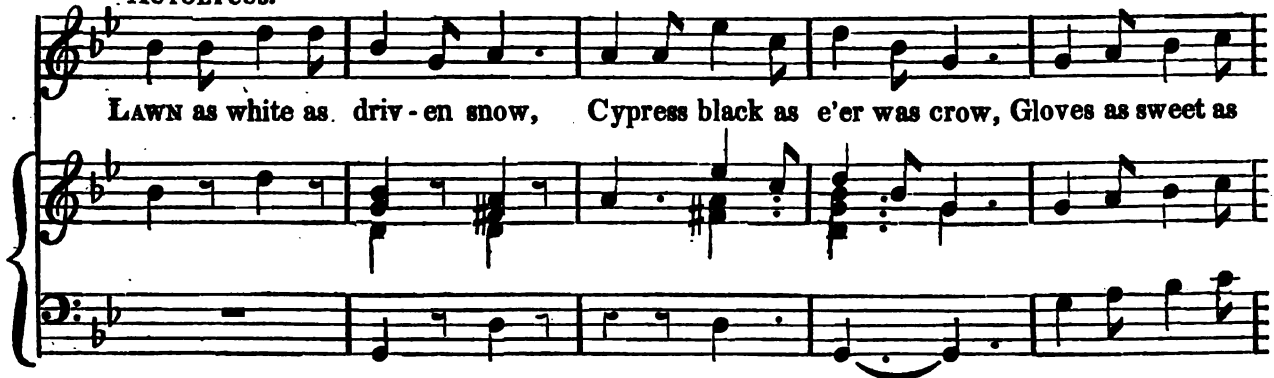
Set to Music by W. LINLEY, Esq<sup>re</sup>.

(From his "Shakspeare's Dramatic Songs.")

VERY  
LIVELY.



AUTOLYCUS.



sto-machers, For my lads to give their dears, to give their dears, to

give their dears. Come buy, --- come buy, ---- buy,

lads, of me, Come buy of me, Or else your las-ses cry.

# Canzonet,

"ERE HENRY EMBARK'D,"

The MUSIC by HIMMEL;

ORIGINALLY SET TO GERMAN WORDS, AND FOR THIS WORK TRANSFERRED AND  
ADAPTED TO AN ENGLISH SONG, WRITTEN BY

DAVID CAREY, Esq.

**MODERATO.**

Ere Hen - ry em-bark'd on the

The first system of the musical score is in 3/4 time, key of D major. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The tempo is marked 'MODERATO.' and the dynamics start with a piano 'p' marking. The lyrics 'Ere Hen - ry em-bark'd on the' are written below the vocal line.

blue waves of ocean, In - flamed by vain day-dreams of wealth and re - nown, He sunk on my

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics 'blue waves of ocean, In - flamed by vain day-dreams of wealth and re - nown, He sunk on my' are written below the vocal line.

*espress.*

breast, that beat high with e - motion, And said, while he kiss'd the salt tears that roll'd down, ' O

The third system concludes the musical score. The tempo is marked 'espress.' (allegretto). The vocal line and piano accompaniment are shown. The lyrics 'breast, that beat high with e - motion, And said, while he kiss'd the salt tears that roll'd down, ' O' are written below the vocal line.

weep not, my Lucy! al-though we must part, For we part but to meet in soft trans-ports a -

gain, When the spring-time that wakes youngde - light in the heart, Shall bring thy fond Hen - ry a -

long in its train!' 'Shall bring thy fond Hen - ry a - long in its train.'

*morendo.*

2

Already the wide-wasting tempests are over,  
That blasted the year, and embroil'd the deep main;  
The spring-time returns—yet returns not my lover,  
And Lucy laments, but laments all in vain.  
O Henry, no more the cold blasts of the north  
Blow bleak from the mountains, and ravage our grove:  
But sweet 'neath the hawthorn the primrose peeps forth,  
'And birds in the covert are telling their love.

'Then haste thee, dear youth! from yon wide waste of waters,  
'And fly to our vale on the Zephyr's swift wing,  
'Where Flora o'er all the green carpet now scatters  
'Her earliest sweets on the breezes of spring;  
'Where nothing in nature my heart ever cheers,  
'That thinks of my Henry, and flies from delight:  
'O! swift be thy speed, to dispel my dark fears,  
'As the rising Sun chases the shadows of night.'

*" Ciel pietoso ! "*

## Aria,

*From the serious Opera of Zelmira,*

By G. ROSSINI.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

ANDANTINO.

The piano introduction is in 3/4 time, marked Andantino. It features a treble and bass staff. The treble staff begins with a forte (f) dynamic and contains several sixteenth-note runs, some marked with a '6' for a sextuplet. The bass staff provides a harmonic accompaniment with chords and single notes.

The first line of the aria features a vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal line begins with the lyrics "CIEL pie - to - - - so ! ciel cle - - men - te !". The piano accompaniment starts with a piano (p) dynamic and consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

The second line of the aria continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "Il bel peg - - - no a te - - - con - - - fi - - - do ;". The piano accompaniment continues with the same eighth-note pattern in the right hand and a supporting bass line in the left hand. A crescendo (cres.) marking is placed above the vocal staff towards the end of the line.

Il bel - - - - peg - no a te con - - - - fi - - do,

Sal - - - - ve - - rai - - - tu l'in - no - - - - cen - te,

D'u - - - - na ma - dre - - - - a - vrai pie - -

*a piacere.*  
tà, Sal - - - - ve - - rai tu l'in - - - - no

cen - te, D'u - - - na - - - ma-dre av - - -

rai pie - - tà, Gius - - - to cie - - - lo, tu a -

vrai - - - - a - vrai a - - vra - - - i pie-

tà!

*(Italian words.)*

Ciel pietoso! ciel clemente!  
Il bel pegno a te confido;  
Salverai tu l'innocente,  
D'una madre avrai pietà;  
Giusto ciel, avrai pietà!

*(Literal translation.)*

Pitying heaven! O clement heaven!  
The sweet task to you I confide;  
Thou shalt save the innocent.  
Thou shalt have pity on a mother,  
Just heaven, thou shalt have pity!

*(Versified to suit the Metre.)*

O pitying heaven! to thee I trust  
The task, how grateful, how divine!  
To shield the innocent and soothe  
A mother's griefs be thine;  
Just heaven, the task be thine!

# **Song,**

**"DAVID RIZZIO TO MARY, QUEEN OF SCOTS,"**

**FROM "POEMS BY HENRY NEELE;"**

## **The Music**

**[BY THOMAS ATTWOOD, Esq.]**

**COMPOSER, &c. TO HIS MAJESTY.**

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**PUBLISHED BY PERMISSION OF THE AUTHOR.**

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SICILIANO.

*p* *cres.* *for.* *p*

Oh la-dy! listen to my lay, Whilst o'er the lyre my fingers stray, To

*p* *dol.*

bid its mu-sic rise; to bid its mu-sic rise; I would but wake its

*dol.*

melodies Once more, before its spirit - flees, And, gently as the ev'ning breeze, Breathes

*dol.* *cres.*

*rall.º*

over it and dies, and dies.

*rall.º* *mf* *pia.*

## II.

I meant this love should secret rest,  
 Within my sad and silent breast,  
 Till life and I should part;

As the swan treasures up her song,  
 Unknown, unheard, her whole life long,  
 Nor yields one warble to the throng,  
 Until it breaks her heart!

## III.

But now the spell is burst, and now

Anger and pride will cloud thy brow,  
 Yet thou wilt mourn my lot;

Ner use me for thy scorn or mirth,  
 For lightnings, that from heaven have birth,  
 Unlike the base-born fires of earth,

De - stroy, but tor - ture not.

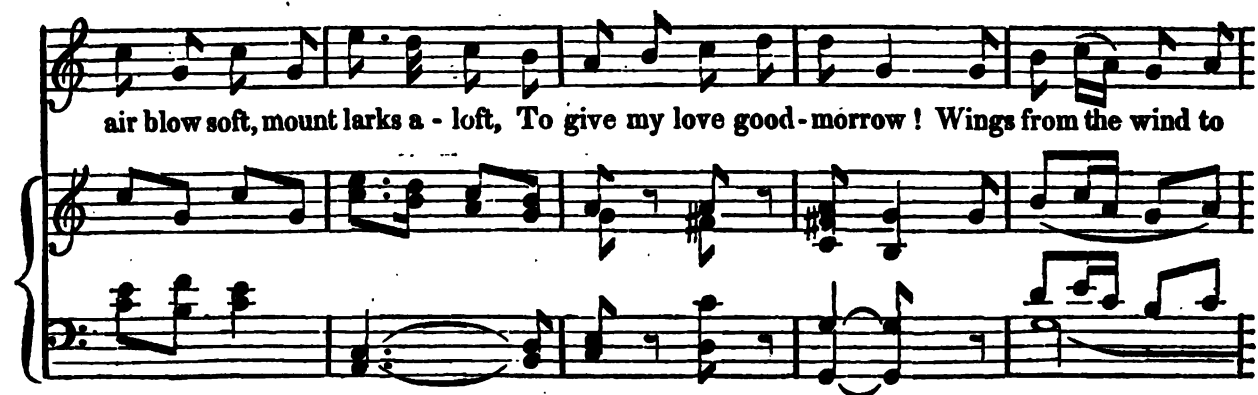
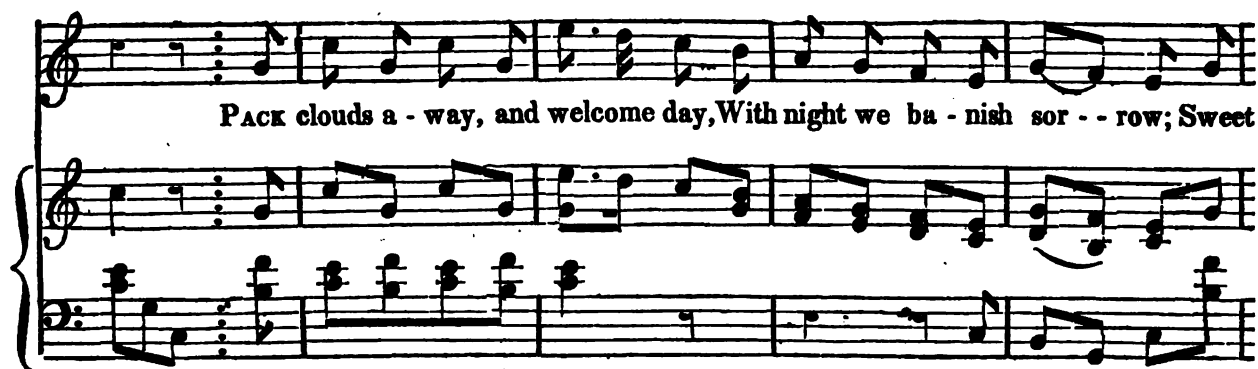
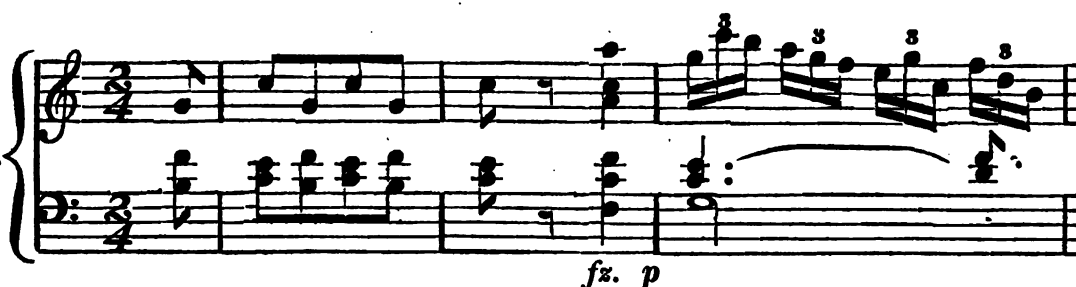
# Canzonet,

"Good-Morrow!"

The MUSIC by MOZART,

Set by him to German words only; but now transferred to a Song in the "True Roman Tragedy of THE RAPE OF LUCRECE, written by THOMAS HEYWOOD. Acted by Her Majesties Servants at the *Red-Bull*. London, Printed by John Raworth, for Nathaniel Batter. 1638."—(From a copy of Heywood's Dramatic Works, in His Majesty's Library.)

ALLEGRETTO.



please her mind, Notes from the lark I'll bor - row ; Bird, prune thy wing, gay

war-blers sing, To give my love good-mor - row, To give my love good-

mor - row !

*fx.*

*fx p*

II.



Wake from thy nest, Robin - red-breast,  
 Sing birds in every furrow ;  
 And from each hill, let music shrill  
 Give my fair love good-morrow !  
 Blackbird, and thrush, in every bush,  
 Stare, linnet, and blithe sparrow !  
 Ye pretty elves, amongst yourselves,  
 Sing my fair love good-morrow !  
 Sing my sweet love good-morrow !

# "GIA CO' MIRTÌ,"

## Quartetto,

FOR A SOPRANO, ALTO (OR TWO SOPRANOS,) TENOR, AND BASS.

FROM THE TRAGIC OPERA OF "Enea nel Lazio;"

Composed by VINCENZO RIGHINI

*Andante un poco Lento.*

SOPRANO.  
ALTO.

Gia co' mir-ti in - - fra - gli al-lo-ri, serto in - - trec - cia A-mor per

TENORE.  
BASSO.

Gia co' mir-ti in - fra gli al-lo-ri, serto in - - trec - cia A-mor per

PIANO-  
FORTE.

vo - i, e - gli u - li - - vi ai mir - - ti suo - i, vien la pa - ce ad'

vo - i, e - gli u - li - - vi ai mir - - ti suo - i, vien la pa - - ce ad'

in - trec - ciar ciar. Gia co' mir - ti in - fra gli al - lo - - ri,

in - trec - ciar ciar. Gia co' mir - ti in - fra gli al - lo - - ri,

Ser - - to in - treccia A - mor per voi, E gli u - li - - vi ai mir - ti

Ser - - to in - treccia A - mor per vo - i, E gli u - li - - vi ai mir - - - ti

suo - i Vien la - - Pa - ce ad in - trec - - ciar ciar.

suo - i Vien la - - Pa - ce ad in - trec - - ciar ciar.

*(Italian Words.)*

Gia co' mirti infra gli allori,  
Ecco intreccia Amor per voi;  
E gli ulivi ai mirti suoi  
Vien in Pace ad intrecciar.

*(Literal translation.)*

Now of myrtles wined with laurels,  
Love weaves a crown for thee;  
And Peace comes to entwining  
Her olives with his myrtles.

*(Versified to suit the metre.)*

Myrtles sweet with laurels twining,  
Love enweaves a crown for thee;  
And sweet Peace her olives joining,  
Bids the union perfect be.

# "SUR CE MONUMENT,"

THE POPULAR AIR IN THE OPERA OF

## Valentine de Milan;

Composed by MÉHUL; and arranged by J. MOSCHELES.

THE WORDS BY M. BOUILLY.

*Andante.*

PIANO-  
FORTE,  
OR  
HARP.

SUR ce mo-nu - ment, que dé-co - - - re Le sou-ve-

nir d'un conquérant fameux, gravons, offrons, à tous les yeux, le

nom de cel-le que j'a - do - - - - re; que le guer - rier, le trouba -

3 A 4

- dour en parcourant cette col - li - - - - ne puissent chan - ter

honorer tour à tour et Bé-li-saire et Valen - ti - - - - - ne et Bé-li-

- saire et Va-len - ti - - - - - ne, Si dans ce val - - lon so - li - tai - - - -

- - re la bienfaisance un jour conduit tes pas près de ce

3 B 1



mar - bre tu viendras ho - no - rer le grand Bé - li - sai - - - - re

en voy - ant ton nom gravé là ton cœur bat ton œil è - xa -

mi - - - - ne ah! dis toi bien ce - lui qui le tra - ça brû - lait d'a -

mour pour Valen - ti - - - - ne brû - lait d'a - mour pour Valen - ti - - - - ne.

*pp*

# Passacaille,

*From the first "Suites de Pieces pour le Clavecin,"*

COMPOSED BY

GEORGE FREDERICK HANDEL.

[*Passacaille* is the name of a slow, grave dance, which first appeared in the latter part of the seventeenth century, and fell into disuse early in the eighteenth. The following is selected for insertion, not only on account of its merit, but also as being less known than most of the compositions of this illustrious musician. The observing performer will remark in it some chromatic modulations, which seem so modern, that, under doubtful circumstances, they might have been mistaken for the interpolations of the present day.]

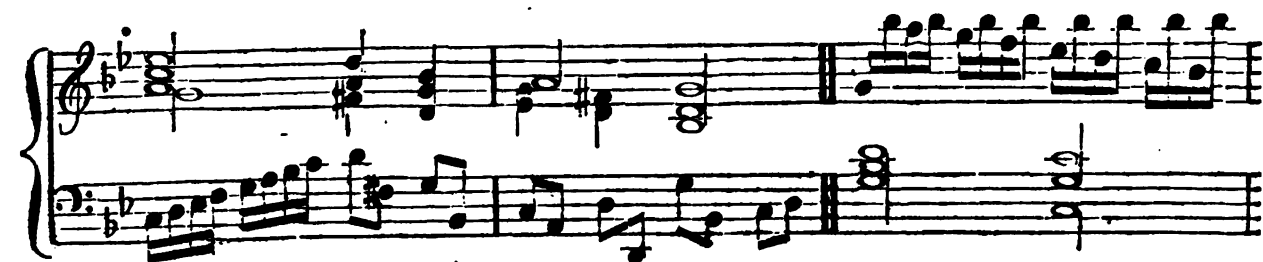
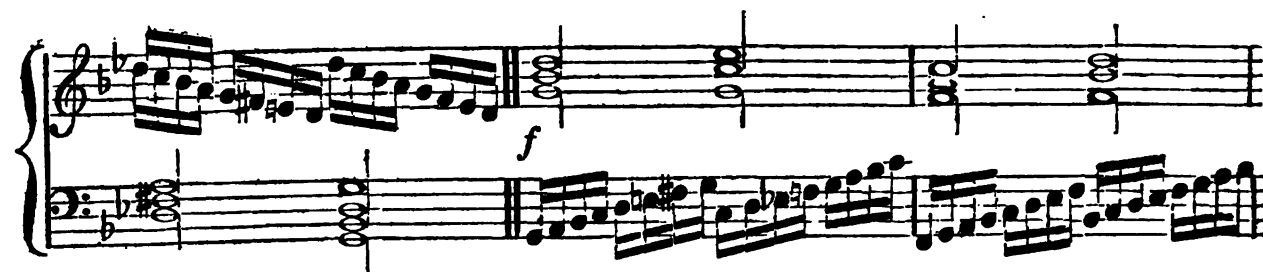
Moderato.

mod.

*f* *p*

*dim.* *dim.*

*f* *tr.*





# Dívertimento,

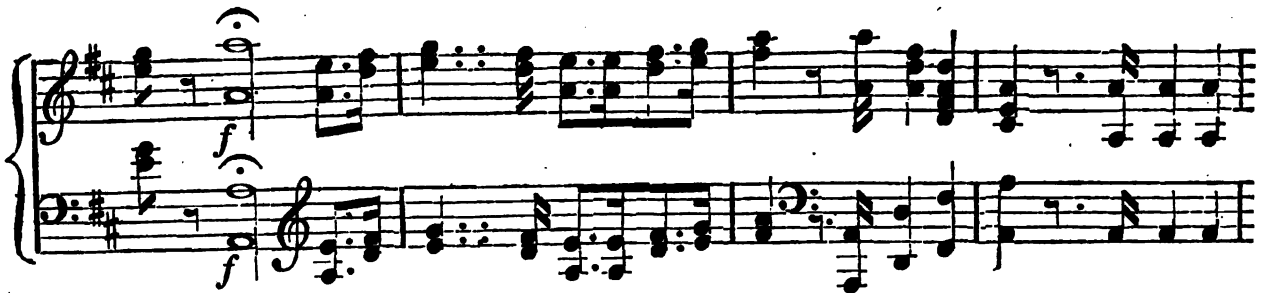
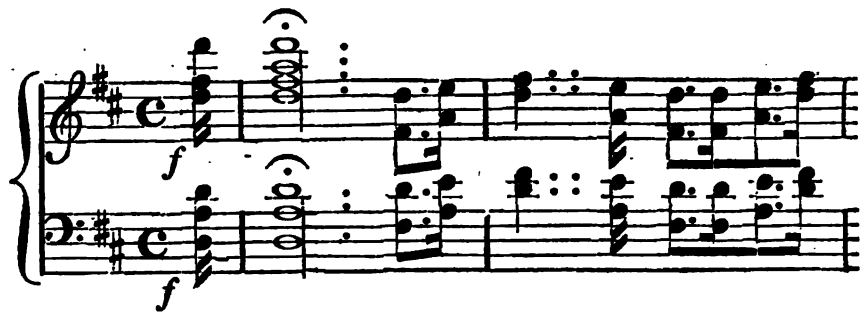
FOR THE

PIANO-FORTE;

Composed by J. MAYSEDER.

(ABRIDGED FROM THE VIENNA COPY.)

MAESTOSO.



First system of musical notation, piano and treble clef. The key signature has two sharps (F# and C#). The melody in the treble clef consists of eighth and sixteenth notes, some beamed together. The bass clef accompaniment features chords and single notes.

8va.

Second system of musical notation, piano and treble clef. The key signature has two sharps. The melody continues with eighth and sixteenth notes. The bass clef accompaniment includes chords and single notes. A dynamic marking *f* is present in the piano part.

Third system of musical notation, piano and treble clef. The key signature has two sharps. The melody continues with eighth and sixteenth notes. The bass clef accompaniment includes chords and single notes.

loco.

Fourth system of musical notation, piano and treble clef. The key signature has two sharps. The melody continues with eighth and sixteenth notes. The bass clef accompaniment includes chords and single notes. A dynamic marking *f* is present in the piano part. A wavy line indicates a glissando in the bass line.

8va.

Fifth system of musical notation, piano and treble clef. The key signature has two sharps. The melody continues with eighth and sixteenth notes. The bass clef accompaniment includes chords and single notes. A dynamic marking *f* is present in the piano part. A wavy line indicates a glissando in the bass line.

Sixth system of musical notation, piano and treble clef. The key signature has two sharps. The melody continues with eighth and sixteenth notes. The bass clef accompaniment includes chords and single notes. A dynamic marking *f* is present in the piano part. A wavy line indicates a glissando in the bass line. The system ends with a double bar line.

SD

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps). The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics include *p* (piano), *f* (forte), and *loco.* (loco). Articulations like accents (*acc.*) and trills (*tr.*) are present. Performance instructions include *8va.* (octave up) and *8 D* (octave down). Fingerings are indicated by numbers 1-5. The piece concludes with a final chord marked *8 D* and a page number *2* at the bottom right.

8 D

2





First system of piano music. The treble and bass staves are in G major (one sharp). The treble staff features a rapid ascending and descending scale-like passage. The bass staff provides a harmonic accompaniment. Dynamic markings *mf.* and *f* are present.

Second system of piano music. The treble staff continues with rapid sixteenth-note passages. The bass staff has a more rhythmic accompaniment. A trill (*tr*) is marked in the treble staff.

Third system of piano music. The tempo is marked *Piu mosso*. The treble staff has a melodic line with some rests. The bass staff continues with a steady accompaniment.

Fourth system of piano music. The treble staff features a more active melodic line. The bass staff continues with a steady accompaniment.

Fifth system of piano music. The treble staff has a melodic line with some rests. The bass staff continues with a steady accompaniment.

Sixth system of piano music. The treble staff has a melodic line with some rests. The bass staff continues with a steady accompaniment. The system ends with a double bar line.

# R O N D O,

**For the Piano-Forte ;**

*Composed purposely for the Harmonicon,*

BY

**J. B. CRAMER,**

**AND DEDICATED TO HIS DAUGHTER.**

ALLEGRO  
NON  
TROPPO.

*f p*  
*Ped.* \*

*p* \*

*Ped.* \*

*Ped.* \* *Smorz.*

*mes.* *cres - - - cen - - - do* *for.*

*dim.*

First system of musical notation, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The music includes various note values, including eighth and sixteenth notes, and rests. A crescendo marking (*cres.*) is present above the bass staff, and a forte marking (*f*) is at the end of the system.

Second system of musical notation, continuing the piece. It features a treble and bass staff with complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. The key signature remains two flats.

Third system of musical notation. The treble staff has several whole rests. The bass staff contains a melodic line with eighth notes. A piano marking (*p*) is placed above the bass staff.

Fourth system of musical notation. The treble staff features a series of chords, some marked *ff* (fortissimo) and others *pp* (pianissimo). The bass staff has a steady eighth-note accompaniment. A *dol.* (dolando) marking is present at the end of the system.

Fifth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a simple accompaniment. There are several accents (>) marked above notes in both staves.

Sixth system of musical notation. The treble staff features a series of chords, some marked *ff* and others *pp*. The bass staff has a simple accompaniment. There are several accents (>) marked above notes in both staves.

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). The music features a complex, flowing melody in the right hand with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand.

Second system of musical notation, measures 5-8. The right hand continues with intricate melodic patterns, while the left hand provides harmonic support with chords and moving lines.

Third system of musical notation, measures 9-12. A first ending bracket labeled '8' spans measures 10-11. The word 'loco.' is written above measure 12, indicating a change in articulation or phrasing.

Fourth system of musical notation, measures 13-16. The right hand features a series of rapid, ascending and descending melodic runs. The left hand continues with a steady accompaniment.

Fifth system of musical notation, measures 17-20. The right hand has a first ending bracket labeled '8' at the end. The word 'cres - cen - do' is written above the right hand in measure 19, indicating a crescendo.

Sixth system of musical notation, measures 21-24. The word 'loco.' is written above measure 21, and a forte 'f' dynamic marking is placed below the left hand in measure 21. The system concludes with a final melodic flourish in the right hand.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a crescendo hairpin, a forte *f* dynamic, a *dim.* (diminuendo) marking, and a *Ped.* (pedal) marking. The bass staff contains a rhythmic accompaniment.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a *crs* (crescendo) marking, a *Rallentando* marking, a *pp.* (pianissimo) dynamic, an *ADAGIO.* tempo marking, an *A Tempo.* marking, a forte *f* dynamic, and a *Ped.* marking. The bass staff contains a rhythmic accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a piano *p* dynamic, a forte *f* dynamic, a piano *p* dynamic, and a *Ped.* marking. The bass staff contains a rhythmic accompaniment with asterisks (\*) indicating specific notes.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a *Ped.* marking, an asterisk (\*), a *Ped.* marking, and 'x' marks above notes. The bass staff contains a rhythmic accompaniment with 'x' marks above notes.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a *Smorz.* (smorzando) marking, a piano *p* dynamic, and a *CODA.* marking. The bass staff contains a rhythmic accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with *ff* (fortissimo) and *pp* (pianissimo) dynamics. The bass staff contains a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass staff with a key signature of two flats (B-flat and E-flat). The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes dynamic markings: *f* (forte) and *dim.* (diminuendo). The notation includes various note values and rests.

Third system of musical notation. The treble staff features a series of beamed notes. The bass staff includes the dynamic marking *p* (piano) and the instruction *cres - cen - do.* (crescendo). The system concludes with a series of chords in the bass.

Fourth system of musical notation. The treble staff has a melodic line starting with a *f* (forte) dynamic. The bass staff includes the instruction *Ped.* (pedal) and an asterisk *\** marking a specific measure. The notation includes various note values and rests.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff includes a *b* (flat) marking and various note values and rests.

Sixth system of musical notation. The treble staff includes a *f* (forte) dynamic marking. The bass staff includes various note values and rests. The system concludes with a final chord in the bass.

# " REMEMBER ME ! "

Composed by CARL MARIA VON WEBER ;

BEING THE CAVATINA IN HIS GERMAN OPERA, " DER FREICHÜTZ,"

*With English Words, from RITSON'S SONGS, Vol. I., adapted to it for this Work.*

ADAGIO. (NON  
TROPPO.)





all her sub - tle train, Gives rest to human hopes and fears; Re - mem - -

... ber, I a - lone com - plain.

Re - mem - - ber me, when - e'er you sigh, Be

it at mid - night's si - lent hour, Re - - mem - ber me, and

*cres.*

think that I Re-turn your sigh, and feel its pow'r.

When-e'er you think on those a-way, And when you bend the pi-ous knee, And

when your thoughts to pleasures stray, Ah! then, dear maid, . . . . . re -

. . . mem - - ber me!

*fx.* *dim.*

# Duettino,

FOR TWO SOPRANOS, or a SOPRANO and CONTR'ALTO, with an ACCOMPANIMENT for the PIANO-FORTE,

BY FELICE BLANGINI.

*Allegro non Tanto.*

FIRST.  
SECOND.

ACCOMP.

Par - - to, ma il cortre-man - - - te,

Pie - - no del tuo sem-

bian - - - te,

Pro - va due mo - ti in - sie - - me, Di

spe - me e di ti-

mor.

mor.

Reg - ge - te i pas - - si mi - ei,

Voi che ve - dete, oh De - - - - i!

Tutti i princi - pi i - gno - - - - ti Dé

mo - - ti d'og - - ni cor. - - Tutti i prin - ci - pi i - gno - - - ti Dé

mo - - ti d'og - - ni cor. Reg - ge - te i pas - - si mie - - - i,

Voi che ve - de - te, oh De - - - - i! Tutti i prin - ci - pi i - gno - - - ti, Dé

mo - - ti d'og - - ni cor. Dé mo - - ti d'og - - ni cor.

# Martin Luther's Hymn,

Sung by MADAME CATALANI, at the YORK MUSICAL FESTIVAL, and by  
MR. BRAHAM at the BIRMINGHAM FESTIVAL.

This Hymn should be first sung as a Solo, by a Soprano, or a Tenor voice, and then repeated in Chorus; the latter to be formed by the three upper notes of the Accompaniment, and the highest note in the Base.

GREAT God! what do I see and hear! The

end of things cre - a - - - - ted! The Judge of all men

does ap - - pear, On clouds of glo - - ry seat - - - - ed. The

trum - pet sounds, the graves re - - store the dead which they con -

tain'd be - - fore! Pre - pare my soul to meet him!

86

# Solemn March,

In ROSSINI's semi-serious Opera, *La Gazza Ladra*.

ARRANGED FOR THE PIANO-FORTE.

MODERATO.

*p*

*pp*

*f* *p*

*pp*

*Ped.*

3 H 1

# Volero,

Composed by CARAFFA.

ARRANGED FOR THE PIANO-FORTE.

MAESTOSO.

ALLEGRO.

*Ped.* \* *Ped.* \* *p*

*Ped.*

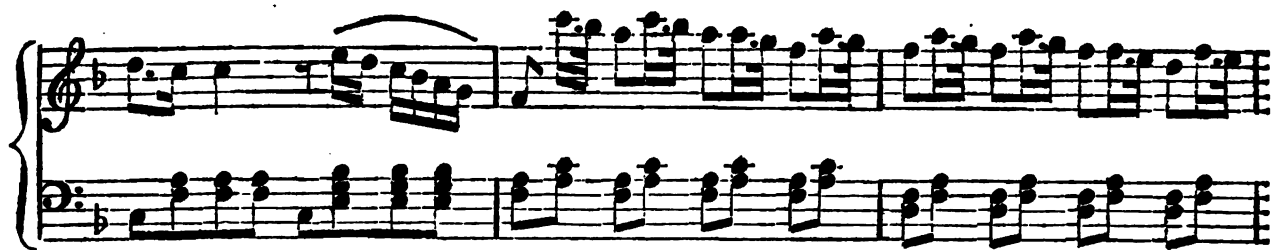
*8va* *loco.*

\* *Ped.* \*

*8va* *loco.*







# **The *Pastorale*,**

TOGETHER WITH

TWO INTRODUCTORY MOVEMENTS,

From the 8th Concerto of

**ARCANGELO CORELLI ;**

Composed by him for *The Celebration of the Nativity*,

A SOLEMNITY PECULIAR TO THE ROMISH CHURCH:

Or, in the Author's own words,

*“ Fatto per la Notte di Natale.”*

---

(NEWLY ARRANGED FOR THIS WORK.)

VIVACE.

*ff*

GRAVE.

gives

PASTORALE, LARGO.

*pp* *Ped.* *Ped.*

31

First system of musical notation. Treble and bass staves. Treble staff contains complex chords and arpeggios. Bass staff contains a melodic line. Dynamics: *f*. Markings: *\* gves*.

Second system of musical notation. Treble and bass staves. Treble staff continues the complex texture. Bass staff has a melodic line. Dynamics: *pp.*. Markings: *Ped.*

Third system of musical notation. Treble and bass staves. Treble staff contains complex chords and arpeggios. Bass staff contains a melodic line. Dynamics: *f*. Markings: *\* Ped.*

Fourth system of musical notation. Treble and bass staves. Treble staff contains complex chords and arpeggios. Bass staff contains a melodic line. Dynamics: *Ped.*. Markings: *\* gves*

Fifth system of musical notation. Treble and bass staves. Treble staff contains complex chords and arpeggios. Bass staff contains a melodic line. Dynamics: *pp*. Markings: *Ped.*

Sixth system of musical notation. Treble and bass staves. Treble staff contains complex chords and arpeggios. Bass staff contains a melodic line. Dynamics: *f*. Markings: *\* gves*

pp Ped. \* gves

pp ff p gves

f p

f p f gves

pp Ped. gves

Ped. 3 I \* 4 \*

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is marked with a forte *f* dynamic. A wavy line labeled "gves" (glissando) is positioned between the two staves.

Second system of musical notation, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is marked with a pianissimo *pp* dynamic. A wavy line labeled "gves" (glissando) is positioned between the two staves. A pedal point is indicated by "Ped." in the bass staff. An asterisk (\*) is placed at the end of the system.

Third system of musical notation, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is marked with a forte *f* dynamic.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is marked with a forte *f* dynamic. A wavy line labeled "gves" (glissando) is positioned between the two staves.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is marked with a forte *f* dynamic.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is marked with a piano *p* dynamic in the treble and a pianissimo *pp* dynamic in the bass.

*“ Cara, deh attendimi,”*

## **Cavatina,**

From the Serious Opera of ZELMIRA,

By G. ROSSINI.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

(The few small Notes that appear in the Accompaniment are for the use of those whose voices have not a very extensive compass.)

**ALLEGRO.**

*p*

CA - RA, deh! at - ten - di - mi,

*f* *p*

Nel tuo bel se - - no, Nel tuo bel sen - - Vo - lar vo - lar sa -

*prò.* *tr*

Fe - li - ci l'aure - - Che - per te spi - ra - no !

Fe - - - li - ci zef-fi - ri che a te s'ap-

pressa - no ! Ca - ra, deh! at - ten - di - mi, Nel tuo bel se - - no,

Nel tuo bel sen - - Vo - lar vo - lar sa - prò. Vo - lare vo -



la - re vo - la - re sa - prò, si, vo - la - re vo - la - re vo -

lare sa - prò, vo - lar sa - prò vo - - lar sa -

prò, vo - - lar sa - prò.

*(Italian words.)*

Cara, deh! attendimi,  
Nel tuo bel sen  
Volar saprò.

Felici l' aure  
Che per te spirano!  
Felici zeffiri  
Ch' a te s' appressano!

Cara, deh! attendimi,  
Nel tuo bel sen  
Volar saprò.

*(Versified to suit the Metre.)*

Tarry but one little hour,  
And to thy bower  
I haste away.

How blest the Zephyrs  
Around thee breathing!  
How blest the flowrets  
Thy breast inwreathing!

Tarry but one little hour,  
And to thy bower  
I haste away.

# A Bagatelle,

FOR THE PIANO-FORTE,  
BY BEETHOVEN.

SCHERZO  
ALLEGRO.

*p* *sf.* *p* *sf.*

*p* *sf.* *p* *sf.*

1st 2d

Minore.  
*pp*

*cres.* *ff* *p*

*Ped.* 1

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a crescendo marking (*cres.*) and an asterisk (\*). The bass staff provides a rhythmic accompaniment.

Second system of musical notation, featuring a treble and bass staff. The treble staff has two measures marked "1st." and "2d." with a piano marking (*p*). The bass staff continues the accompaniment. A note in the treble staff is marked "Scherzo D.C. senza ripetizione, dopo il Trio."

TRIO. Section of musical notation, featuring a treble and bass staff in 3/4 time. The treble staff begins with a piano marking (*p*). The bass staff has a more active melodic line.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains several measures marked *sf.* (sforzando) and *cres.* (crescendo). The bass staff continues the accompaniment.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a piano marking (*p*) and a *sf.* marking. The bass staff continues the accompaniment.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a *sf.* marking and a *cres.* marking. The bass staff continues the accompaniment. The system ends with a double bar line and a final *sf.* marking.

*sf sf sf*

*sf* *1* *2* *p Ped. sf* *p \**

*Ped. sf* *p \**

*Ped. sf* *p \** *f*

*Ped.* *p sf p \**

*Ped. sf* *p \**

3 L *sf* *sf* 3

Ped. *sf* *p* \* *ped.* \*

*sf*

*ped.* *sf* *p* *sf* *p* *f*

*ped.* \*

*sf* *f* *f*

*Ped.* *f* \* *p* *ped.*

*p* *f* *p*

*Sva.* *loco* *Sva.*

*f* *p* *cres.* *ped.* \*

*f* *p*

*ped.*

*deces.*

*ff* *p*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a *pp* (pianissimo) dynamic marking. The right hand contains complex chords and arpeggiated figures, while the left hand provides a steady accompaniment of eighth notes.

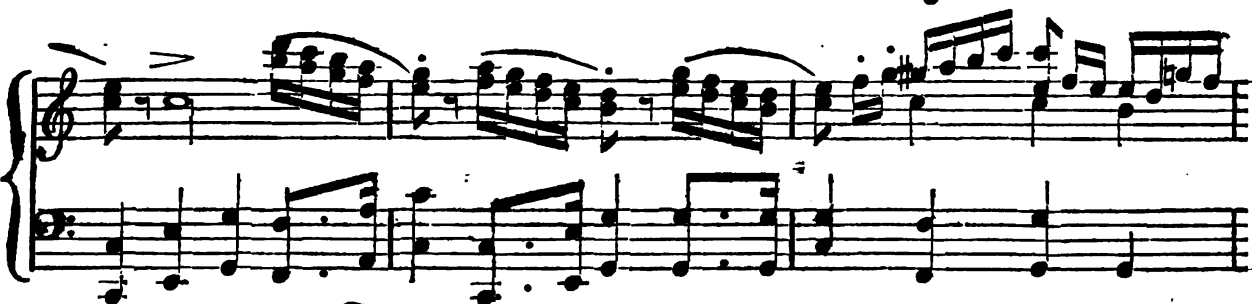
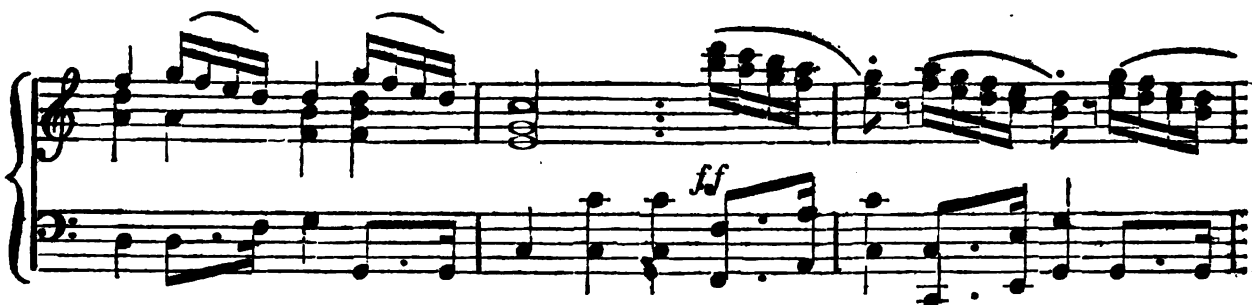
Second system of musical notation, continuing the piece. The right hand features more intricate arpeggiated patterns, and the left hand maintains its accompaniment role.

Third system of musical notation. The right hand continues with complex chordal textures, and the left hand's accompaniment remains consistent.

Fourth system of musical notation. The right hand shows a progression of chords and arpeggios, while the left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand features a prominent melodic line marked *8va* (octave) and *loco.* (loco). The left hand has a *crescendo.* marking and ends with a *ff* (fortissimo) dynamic. A double bar line is present in the middle of the system.

Sixth system of musical notation. The right hand continues with complex textures, and the left hand provides accompaniment. The system concludes with a final chord in the right hand.





# Romance,

From a new German Opera, named "SULMONA," produced at Stutgard, last June.

Composed by M. LINDPAINTNER, Kapell-meister.

THE WORDS TRANSLATED AND ADAPTED TO THE AIR FOR THIS WORK.

**LARGHETTO,**  
**MA NON**  
**TROPPO.**

*dol.* *Ped.*  
*Ped.* \*

Ah! how anxious will my lover lin - ger in the twi - light pale, waft - ing

*p* *pp*  
\*

soft from yonder mountain, sighs in - to - - my native vale. If a leaf but rustle

*3* *3*

by him, but rustle by him, he thinks me nigh him.

*Ped.*

Com'st thou not, my love? he'll say, cheer thee, cheer thee, banish

\* *p*

sor - row, I'm thine, my love, I'm thine to - mor - row; thou hast stol'n my heart a -

way. Thou hast stol'n my heart a - way.

## II.

When the blush of gentle ev'ning  
 Tints with beauty stream and grove,  
 Oh, on downy wings, sweet Zephyr,  
 Bear these accents to my love!  
 Whisper soft, in tones so dying,—  
 —in tones so dying,—  
 "Cease, cease thy sighing!"  
 Here no longer will I stay;



Yes, I know thy ten - der sor - row:  
 I'm thine, my love, I'm thine to-morrow;  
 Thou hast stolen my heart away!—(Twice.)

# Christmas Carol,

FOR TWO SOPRANOS, OR A SOPRANO AND A TENOR ;

Composed by DR. JAMES NARES,

ORGANIST AND COMPOSER TO GEORGE II. AND TO HIS LATE MAJESTY.

*With a New Accompaniment, added to it for this Work.*

*Moderato.*

1. SOPRANO.  
2. SOPRANO.

Accomp.

*gva.* *loco* *p*

*Ped.* \*

WELCOME Christmas ever

dear, Thou who dost glad ti - dings bear Un - to mor - tals ev' - ry year. Un - to mortals ev' - ry

year. Joy with thee will e - ver stay, Heav'nly joy, that points the way To the realms of end - less



*Andantino.*

day. To the realms of end - less - day. Where An - gels Hal - - le - - lu - jahs

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature is 3/4. The lyrics are: "day. To the realms of end - less - day. Where An - gels Hal - - le - - lu - jahs".

sing To Heav'n's great e - - ter - - nal King. Where An - gels Hal - - le - - lu - - jahs

This system continues the vocal melody and piano accompaniment. The lyrics are: "sing To Heav'n's great e - - ter - - nal King. Where An - gels Hal - - le - - lu - - jahs".

*Recitativo.*

*Larghetto.*

sing To Heav'n's great e - - ter - - nal King. Thus the An - ge - lic Hymn be - gan: Peace,

This system begins with a recitativo section, indicated by a double bar line and a common time signature (C). It then transitions into a larghetto section. The lyrics are: "sing To Heav'n's great e - - ter - - nal King. Thus the An - ge - lic Hymn be - gan: Peace,".

Peace on earth, Good will to man. Peace, Peace on earth, Good will to man, Is their Sa - viour's

This system continues the vocal melody and piano accompaniment. The lyrics are: "Peace on earth, Good will to man. Peace, Peace on earth, Good will to man, Is their Sa - viour's".

*Tempo 1<sup>mo</sup>.*

gracious plan. He for them will gain the prize, When he shall tri-umph-ant.

*p*

rise - To his Fa - ther in the skies. To his Fa - ther in the skies.

*p*

*Andantino.*

Where An - gels Hal - le - lu - jahs sing To Heav'n's great e - ter - nal King. Where

An - gels Hal - le - lu - jahs sing To Heav'n's great e - ter - nal King.





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